Q. HORATII FLACCI

CARMINUM

LIBER I.

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INTRODUCTION.

The object of this small edition of the first book of the Odes of Horace, is to provide such notes as may enable a boy of fair intelligence to obtain a distinct and accurate conception of the meaning of each Ode (1) as regards the exact force and construction of individual words and sentences, (2) as regards the general idea and purpose of the Ode as a complete and connected whole.

(1) With reference to words, phrases, and constructions, only such notes are given as seemed necessary to supplement, but not to supplant, the careful use of Dictionaries and Grammars: they are intended to assist the industrious in their difficulties, not to afford facilities to the indolent. For this reason no explanation is given of ordinary grammatical terms or constructions, of ordinary words, or of proper names of which even the smaller Classical Dictionaries contain an adequate account. On the other hand, even with these omissions, there is so much that is peculiar in the words which Horace employs, so much individuality in his phrases, there are so many subtle allusions and half-expressed references to literature, to history, and to national customs, that it has been difficult to compress into a moderate compass all that is

even absolutely needed for a complete understanding of the text. For although the exceptional felicity and simple terseness of Horace's style render him especially adapted for the fate he would most have deprecated[1], and although his general meaning is almost transparently clear, yet this apparent simplicity and ease of style is in reality the result of consummate elaboration; a single epithet often recalls a whole chapter of history, a single phrase is often a *résumé* of a whole philosophical system: his language is so simple that a child may follow it, but so subtle that perhaps no Latin poetry requires more wide and accurate scholarship for its full appreciation than the Odes. Two facts may serve to illustrate this statement: one, that no author can be more widely illustrated than Horace from the whole range of classical literature, or can be himself more frequently quoted in illustration; the second, that to set an Ode of Horace even in high University Examinations is to set a sure trap for slovenly and inaccurate scholarship.

(2) With regard to the general meaning of each Ode as a connected whole, in almost every case a summary has been prefixed to the notes, with the object of making clear the line of thought running through it; and throughout attention has been carefully drawn to the connection of ideas, where that connection was not obvious, but rather hinted at or suggested than definitely expressed. It is indeed an essential of lyric

[1] Hor. Sat. 1. 10. 74:

an tua demens
vilibus in ludis dictari carmina malis?

Epist. 1. 20. 17:

hoc quoque te manet ut pueros elementa docentem
occupet extremis in vicis balba senectus.

poetry that it should be suggestive rather than descriptive, fragmentary rather than continuous[1], but no true lyric poetry, certainly not the Odes of Horace, can be fully understood without an endeavour to discern the central thought which links together into a living unity what are often apparently disunited and disjointed sentences. It is hardly necessary however to point out that this effort to obtain a general conception of a passage or poem as a whole is of primary importance in the development of the intellectual faculties, and the shortness of the Odes renders them especially adapted for boys' reading in this respect. At the same time it is a curious fact that no lyric poet has suffered more than Horace, from a want of effort to thus estimate his Odes as each an individual whole: a hundred persons can quote separate sentences to one who has a thorough conception of an entire Ode. The fact is that Horace's felicity in expressing a single thought is so unrivalled, he so abounds in those epigrammatic phrases,

> 'jewels five words long,
> That on the stretched fore-finger of all time
> Sparkle for ever,'

that those who appreciate his high poetic power to this extent think that they have fathomed the secret of his reputation because even when thus taken piecemeal,

invenies etiam disjecti membra poetae.

But indeed it is impossible to form an adequate conception of Horace without adding to the appreciation and understanding of single words and phrases

[1] Any one who will consider the gaps which the reader has to fill up in passing from one canto to another of In Memoriam will find how much this is the case.

the appreciation and understanding of their reference to and bearing on the whole Ode in which they are contained. In these Notes an attempt has been made to afford materials for this complete and full understanding.

On the other hand, as this is a school book, no pains have been taken to accumulate references or illustrations in large numbers, nor have varieties of readings or points of technical scholarship and rival interpretation been discussed, except in some few instances (e.g. in the notes on 2. 14 and the whole of Ode 28) where the points were of general interest and dependent for their solution rather on the possession of common sense than of exceptional learning.

Two editions I have had principally before me, and not unfrequently referred to; the large edition of Orelli because it is without a rival as an edition of Horace, and that of Mr Wickham because the tact and discrimination with which the notes are selected and arranged and the exceptional merit of the Introductions will always make it a favourite even with others than those who fear to face Orelli. The bulk of my notes however are the result of a long admiration for Horace, and have been written down without reference to any books whatever: my hope is that they are such notes as a good teacher taking a lesson *vivâ voce* would wish to lay before his pupils so that they might obtain an intelligent and thorough understanding of the author.

T. E. PAGE.

Q. HORATII FLACCI
CARMINUM
LIBER PRIMUS.

CARMEN I.

Maecenas atavis edite regibus,
o et praesidium et dulce decus meum,
sunt quos curriculo pulverem Olympicum
collegisse iuvat metaque fervidis
evitata rotis palmaque nobilis
terrarum dominos evehit ad deos;
hunc, si mobilium turba Quiritium
certat tergeminis tollere honoribus;
illum, si proprio condidit horreo,
quidquid de Libycis verritur areis.
gaudentem patrios findere sarculo
agros Attalicis condicionibus
nunquam dimoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare.
luctantem Icariis fluctibus Africum
mercator metuens otium et oppidi
laudat rura sui; mox reficit rates

quassas, indocilis pauperiem pati.
est qui nec veteris pocula Massici
nec partem solido demere de die
  spernit, nunc viridi membra sub arbuto
stratus, nunc ad aquae lene caput sacrae.
multos castra iuvant et lituo tubae
permixtus sonitus bellaque matribus
  detestata. manet sub Iove frigido
venator tenerae coniugis immemor,
seu visa est catulis cerva fidelibus,
seu rupit teretes Marsus aper plagas.
  me doctarum hederae praemia frontium
dis miscent superis, me gelidum nemus
nympharumque leves cum Satyris chori
secernunt populo, si neque tibias
  Euterpe cohibet nec Polyhymnia
Lesboum refugit tendere barbiton.
quodsi me lyricis vatibus inseres,
sublimi feriam sidera vertice.

CARMEN II.

Iam satis terris nivis atque dirae
grandinis misit Pater et rubente
dextera sacras iaculatus arces
    terruit Urbem,
terruit gentes, grave ne rediret
saeculum Pyrrhae nova monstra questae,
omne cum Proteus pecus egit altos
    visere montes,

piscium et summa genus haesit ulmo,
nota quae sedes fuerat columbis,
et superiecto pavidae natarunt
aequore damae.

vidimus flavum Tiberim retortis
litore Etrusco violenter undis
ire deiectum monumenta regis
templaque Vestae;

Iliae dum se nimium querenti
iactat ultorem, vagus et sinistra
labitur ripa Iove non probante u-
xorius amnis.

audiet cives acuisse ferrum,
quo graves Persae melius perirent,
audiet pugnas vitio parentum
rara iuventus.

quem vocet divum populus ruentis
imperi rebus? prece qua fatigent
virgines sanctae minus audientem
carmina Vestam?

cui dabit partes scelus expiandi
Iuppiter? tandem venias precamur
nube candentes umeros amictus
augur Apollo;

sive tu mavis, Erycina ridens,
quam Iocus circum volat et Cupido;
sive neglectum genus et nepotes
respicis auctor,

heu nimis longo satiate ludo,
quem iuvat clamor galeaeque leves,
acer et Mauri peditis cruentum
voltus in hostem;
sive mutata iuvenem figura
ales in terris imitaris almae
filius Maiae, patiens vocari
Caesaris ultor:
serus in caelum redeas diuque
laetus intersis populo Quirini,
neve te nostris vitiis iniquum
ocior aura
tollat; hic magnos potius triumphos,
hic ames dici pater atque princeps,
neu sinas Medos equitare inultos,
te duce, Caesar.

CARMEN III.

Sic te diva potens Cypri,
sic fratres Helenae, lucida sidera,
ventorumque regat pater
obstrictis aliis praeter Iäpyga,
navis, quae tibi creditum
debes Virgilium, finibus Atticis
reddas incolumem, precor,
et serves animae dimidium meae.
illi robur et aes triplex
circa pectus erat, qui fragilem truci

    commisit pelago ratem
primus nec timuit praecipitem Africum
    decertantem Aquilonibus
nec tristes Hyadas nec rabiem Noti,
    quo non arbiter Hadriae
maior, tollere seu ponere volt freta.
    quem Mortis timuit gradum,
qui siccis oculis monstra natantia,
    qui vidit mare turgidum et
infames scopulos Acroceraunia?
    nequiquam deus abscidit
prudens Oceano dissociabili
    terras, si tamen impiae
non tangenda rates transiliunt vada.
    audax omnia perpeti
gens humana ruit per vetitum nefas.
    audax Iäpeti genus
ignem fraude mala gentibus intulit.
    post ignem aetheria domo
subductum macies et nova febrium
    terris incubuit cohors,
semotique prius tarda necessitas
    leti corripuit gradum.
expertus vacuum Daedalus aëra
    pennis non homini datis;
perrupit Acheronta Herculeus labor.
    nil mortalibus ardui est;
caelum ipsum petimus stultitia neque
    per nostrum patimur scelus
iracunda Iovem ponere fulmina.

CARMEN IV.

Solvitur acris hiemps grata vice veris et Favoni,
trahuntque siccas machinae carinas;
ac neque iam stabulis gaudet pecus aut arator igni,
nec prata canis albicant pruinis.
iam Cytherea choros ducit Venus imminente Luna,
iunctaeque Nymphis Gratiae decentes
alterno terram quatiunt pede, dum graves Cyclopum
Volcanus ardens urit officinas.
nunc decet aut viridi nitidum caput impedire myrto
aut flore, terrae quem ferunt solutae.
nunc et in umbrosis Fauno decet immolare lucis,
seu poscat agna sive malit haedo.
pallida Mors aequo pulsat pede pauperum tabernas
regumque turres. o beate Sesti,
vitae summa brevis spem nos vetat inchoare longam.
iam te premet nox fabulaeque Manes
et domus exilis Plutonia: quo simul mearis,
nec regna vini sortiere talis
nec tenerum Lycidan mirabere, quo calet iuventus
nunc omnis et mox virgines tepebunt.

CARMEN V.

Quis multa gracilis te puer in rosa
perfusus liquidis urget odoribus,
grato, Pyrrha, sub antro?
cui flavam religas comam,

simplex munditiis? heu quoties fidem
mutatosque deos flebit et aspera
nigris aequora ventis
emirabitur insolens,

qui nunc te fruitur credulus aurea;
qui semper vacuam, semper amabilem
sperat nescius aurae
fallacis. miseri, quibus

intentata nites! me tabula sacer
votiva paries indicat uvida
suspendisse potenti
vestimenta maris deo.

CARMEN VI.

Scriberis Vario fortis et hostium
victor Maeonii carminis alite,
quam rem cunque ferox navibus aut equis
miles te duce gesserit:

nos, Agrippa, neque haec dicere, nec gravem
Pelidae stomachum cedere nescii,
nec cursus duplicis per mare Ulixei,
nec saevam Pelopis domum

conamur tenues grandia, dum pudor
imbellisque lyrae Musa potens vetat
laudes egregii Caesaris et tuas
culpa deterere ingeni.

quis Martem tunica tectum adamantina
digne scripserit? aut pulvere Troico
nigrum Merionen, aut ope Palladis
    Tydiden superis parem?
nos convivia, nos proelia virginum
sectis in iuvenes unguibus acrium
cantamus vacui, sive quid urimur,
    non praeter solitum leves.

CARMEN VII.

Laudabunt alii claram Rhodon aut Mytilenen
    aut Epheson bimarisve Corinthi
moenia vel Baccho Thebas vel Apolline Delphos
    insignes aut Thessala Tempe.
sunt, quibus unum opus est, intactae Palladis urbem
    carmine perpetuo celebrare et
undique decerptam fronti praeponere olivam.
    plurimus in Iunonis honorem
aptum dicet equis Argos ditesque Mycenas.
    me nec tam patiens Lacedaemon
nec tam Larissae percussit campus opimae,
    quam domus Albuneae resonantis
et praeceps Anio ac Tiburni lucus et uda
    mobilibus pomaria rivis.
albus ut obscuro deterget nubila caelo
    saepe Notus neque parturit imbres
perpetuo, sic tu sapiens finire memento
    tristitiam vitaeque labores

molli, Plance, mero, seu te fulgentia signis
    castra tenent seu densa tenebit
Tiburis umbra tui. Teucer Salamina patremque
    cum fugeret, tamen uda Lyaeo
tempora populea fertur vinxisse corona,
    sic tristes affatus amicos:
quo nos cunque feret melior fortuna parente,
    ibimus, o socii comitesque.
nil desperandum Teucro duce et auspice Teucro;
    certus enim promisit Apollo,
ambiguam tellure nova Salamina futuram.
    o fortes peioraque passi
mecum saepe viri, nunc vino pellite curas:
    cras ingens iterabimus aequor.

CARMEN VIII.

    Lydia, dic, per omnes
te deos oro, Sybarin cur properes amando
    perdere; cur apricum
oderit Campum, patiens pulveris atque solis?
    cur neque militaris
inter aequales equitat, Gallica nec lupatis
    temperat ora frenis?
cur timet flavum Tiberim tangere? cur olivum
    sanguine viperino
cautius vitat neque iam livida gestat armis
    brachia, saepe disco,
saepe trans finem iaculo nobilis expedito?

quid latet, ut marinae
filium dicunt Thetidis sub lacrimosa Troiae
funera, ne virilis
cultus in caedem et Lycias proriperet catervas?

CARMEN IX.

Vides, ut alta stet nive candidum
Soracte, nec iam sustineant onus
silvae laborantes geluque
flumina constiterint acuto.

dissolve frigus ligna super foco
large reponens, atque benignius
deprome quadrimum Sabina,
o Thaliarche, merum diota.

permitte divis cetera, qui simul
stravere ventos aequore fervido
deproeliantes, nec cupressi
nec veteres agitantur orni.

quid sit futurum cras, fuge quaerere et,
quem Fors dierum cunque dabit, lucro
appone, nec dulces amores
sperne puer neque tu choreas,

donec virenti canities abest
morosa. nunc et campus et areae
lenesque sub noctem susurri
composita repetantur hora,

nunc et latentis proditor intimo
gratus puellae risus ab angulo
pignusque dereptum lacertis
aut digito male pertinaci.

CARMEN X.

Mercuri, facunde nepos Atlantis,
qui feros cultus hominum recentum
voce formasti catus et decorae
more palaestrae,

te cánam, magni Iovis et deorum
nuntium curvaeque lyrae parentem,
callidum, quidquid placuit, iocoso
condere furto.

te, boves olim nisi reddidisses
per dolum amotas, puerum minaci
voce dum terret, viduus pharetra
risit Apollo.

quin et Atridas duce te superbos
Ilio dives Priamus relicto
Thessalosque ignes et iniqua Troiae
castra fefellit.

tu pias laetis animas reponis
sedibus virgaque levem coërces
aurea turbam, superis deorum
gratus et imis.

CARMEN XI.

Tu ne quaesieris, scire nefas, quem mihi, quem tibi
finem di dederint, Leuconoë, nec Babylonios
tentaris numeros. ut melius, quidquid erit, pati!
seu plures hiemes seu tribuit Iuppiter ultimam,
quae nunc oppositis debilitat pumicibus mare
Tyrrhenum, sapias, vina liques, et spatio brevi
spem longam reseces. dum loquimur, fugerit invida
aetas: carpe diem quam minimum credula postero.

CARMEN XII.

Quem virum aut heroa lyra vel acri
tibia sumis celebrare, Clio?
quem deum? cuius recinet iocosa
nomen imago

aut in umbrosis Heliconis oris
aut super Pindo gelidove in Haemo?
unde vocalem temere insecutae
Orphea silvae,

arte materna rapidos morantem
fluminum lapsus celeresque ventos,
blandum et auritas fidibus canoris
ducere quercus.

quid prius dicam solitis parentis
laudibus, qui res hominum ac deorum,
qui mare ac terras variisque mundum
temperat horis?

unde nil maius generatur ipso,
nec viget quidquam simile aut secundum:
proximos illi tamen occupavit
    Pallas honores.

proeliis audax neque te silebo
Liber et saevis inimica Virgo
beluis nec te metuende certa
    Phoebe sagitta.

dicam et Alcidem puerosque Ledae,
hunc equis, illum superare pugnis
nobilem; quorum simul alba nautis
    stella refulsit,

defluit saxis agitatus umor,
concidunt venti fugiuntque nubes,
et minax—quod sic voluere—ponto
    unda recumbit.

Romulum post hos prius, an quietum
Pompili regnum memorem, an superbos
Tarquini fasces, dubito, an Catonis
    nobile letum.

Regulum et Scauros animaeque magnae
prodigum Paullum superante Poeno
gratus insigni referam Camena
    Fabriciumque.

hunc et incomptis Curium capillis
utilem bello tulit et Camillum
saeva paupertas et avitus apto
    cum lare fundus.

crescit occulto velut arbor aevo
fama Marcelli; micat inter omnes
Iulium sidus velut inter ignes
luna minores.
gentis humanae pater atque custos
orte Saturno, tibi cura magni
Caesaris fatis data: tu secundo
Caesare regnes.
ille, seu Parthos Latio imminentes
egerit iusto domitos triumpho,
sive subiectos Orientis orae
Seras et Indos,
te minor latum reget aequus orbem;
tu gravi curru quaties Olympum,
tu parum castis inimica mittes
fulmina lucis.

CARMEN XIII.

Cum tu, Lydia, Telephi
cervicem roseam, cerea Telephi
laudas brachia, vae meum
fervens difficili bile tumet iecur.
tum nec mens mihi nec color
certa sede manent, umor et in genas
furtim labitur, arguens
quam lentis penitus macerer ignibus.
uror, seu tibi candidos
turparunt umeros immodicae mero

rixae, sive puer furens
impressit memorem dente labris notam.
non, si me satis audias,
speres perpetuum, dulcia barbare
laedentem oscula, quae Venus
quinta parte sui nectaris imbuit.
felices ter et amplius,
quos irrupta tenet copula nec malis
divolsus querimoniis
suprema citius solvet amor die.

CARMEN XIV.

O navis, referent in mare te novi
fluctus! o quid agis? fortiter occupa
portum! nonne vides, ut
nudum remigio latus
et malus celeri saucius Africo
antennaeque gemant, ac sine funibus
vix durare carinae
possint imperiosius
aequor? non tibi sunt integra lintea,
non di, quos iterum pressa voces malo,
quamvis Pontica pinus,
silvae filia nobilis,
iactes et genus et nomen inutile;
nil pictis timidus navita puppibus
fidit. tu, nisi ventis
debes ludibrium, cave.

nuper sollicitum quae mihi taedium,
nunc desiderium curaque non levis,
interfusa nitentes
vites aequora Cycladas.

CARMEN XV.

Pastor cum traheret per freta navibus
Idaeis Helenen perfidus hospitam,
ingrato celeres obruit otio
ventos, ut caneret fera

Nereus fata: "mala ducis avi domum,
quam multo repetet Graecia milite,
coniurata tuas rumpere nuptias
et regnum Priami vetus.

heu heu quantus equis, quantus adest viris
sudor! quanta moves funera Dardanae
genti! iam galeam Pallas et aegida
currusque et rabiem parat.

nequiquam Veneris praesidio ferox
pectes caesariem grataque feminis
imbelli cithara carmina divides;
nequiquam thalamo graves

hastas et calami spicula Cnosii
vitabis strepitumque et celerem sequi
Aiacem; tamen heu serus adulteros
crines pulvere collines.

non Laërtiaden, exitium tuae
genti, non Pylium Nestora respicis?
urgent impavidi te Salaminius
Teucer et Sthenelus sciens
pugnae, sive opus est imperitare equis,
non auriga piger; Merionen quoque
nosces. ecce furit te reperire atrox
Tydides melior patre,
quem tu, cervus uti vallis in altera
visum parte lupum graminis immemor,
sublimi fugies mollis anhelitu,
non hoc pollicitus tuae.
iracunda diem proferet Ilio
matronisque Phrygum classis Achilleï;
post certas hiemes uret Achaïcus
ignis Iliacas domos.

CARMEN XVI.

O matre pulchra filia pulchrior,
quem criminosis cunque voles modum
pones ïambis, sive flamma
sive mari libet Hadriano.
non Dindymene, non adytis quatit
mentem sacerdotum incola Pythius,
non Liber aeque, non acuta
sic geminant Corybantes aera,

tristes ut irae, quas neque Noricus
deterret ensis nec mare naufragum
nec saevus ignis nec tremendo
Iuppiter ipse ruens tumultu.

fertur Prometheus, addere principi
limo coactus particulam undique
desectam, et insani leonis
vim stomacho apposuisse nostro.

irae Thyesten exitio gravi
stravere et altis urbibus ultimae
stetere causae, cur perirent
funditus imprimeretque muris

hostile aratrum exercitus insolens.
compesce mentem: me quoque pectoris
tentavit in dulci iuventa
fervor et in celeres ïambos

misit furentem; nunc ego mitibus
mutare quaero tristia, dum mihi
fias recantatis amica
opprobriis animumque reddas.

CARMEN XVII.

Velox amoenum saepe Lucretilem
mutat Lycaeo Faunus et igneam
defendit aestatem capellis
usque meis pluviosque ventos.

impune tutum per nemus arbutos
quaerunt latentes et thyma deviae
    olentis uxores mariti,
        nec virides metuunt colubras,
nec Martiales Haediliae lupos,
utcunque dulci, Tyndari, fistula
    valles et Usticae cubantis
        levia personuere saxa.
di me tuentur, dis pietas mea
et Musa cordi est. hic tibi copia
    manabit ad plenum benigno
        ruris honorum opulenta cornu.
hic in reducta valle Caniculae
vitabis aestus et fide Teïa
    dices laborantes in uno
        Penelopen vitreamque Circen;
hic innocentis pocula Lesbii
duces sub umbra, nec Semeleïus
    cum Marte confundet Thyoneus
        proelia, nec metues protervum
suspecta Cyrum, ne male dispari
incontinentes iniiciat manus
    et scindat haerentem coronam
        crinibus immeritamque vestem.

CARMEN XVIII.

Nullam, Vare, sacra vite prius severis arborem
circa mite solum Tiburis et moenia Catili.

siccis omnia nam dura deus proposuit, neque
mordaces aliter diffugiunt sollicitudines.
quis post vina gravem militiam aut pauperiem crepat?
quis non te potius, Bacche pater, teque, decens Venus?
at, ne quis modici transiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
debellata, monet Sithoniis non levis Euius,
cum fas atque nefas exiguo fine libidinum
discernunt avidi. non ego te, candide Bassareu,
invitum quatiam, nec variis obsita frondibus
sub divum rapiam. saeva tene cum Berecyntio
cornu tympana, quae subsequitur caecus Amor sui,
et tollens vacuum plus nimio Gloria verticem,
arcanique Fides prodiga, perlucidior vitro.

CARMEN XIX.

Mater saeva Cupidinum
Thebanaeque iubet me Semeles puer
et lasciva Licentia
finitis animum reddere amoribus.
urit me Glycerae nitor
splendentis Pario marmore purius;
urit grata protervitas
et voltus nimium lubricus adspici.
in me tota ruens Venus
Cyprum deseruit, nec patitur Scythas
et versis animosum equis
Parthum dicere nec quae nihil attinent.

hic vivum mihi caespitem, hic
verbenas, pueri, ponite thuraque
bimi cum patera meri:
mactata veniet lenior hostia.

CARMEN XX.

Vile potabis modicis Sabinum
cantharis, Graeca quod ego ipse testa
conditum levi, datus in theatro
cum tibi plausus,
care Maecenas eques, ut paterni
fluminis ripae simul et iocosa
redderet laudes tibi Vaticani
montis imago.
Caecubum et prelo domitam Caleno
tu bibes uvam: mea nec Falernae
temperant vites neque Formiani
pocula colles.

CARMEN XXI.

Dianam tenerae dicite virgines,
intonsum, pueri, dicite Cynthium
Latonamque supremo
dilectam penitus Iovi.
vos laetam fluviis et nemorum coma,
quaecunque aut gelido prominet Algido,
nigris aut Erymanthi
silvis aut viridis Cragi;

vos Tempe totidem tollite laudibus
natalemque, mares, Delon Apollinis,
insignemque pharetra
fraternaque umerum lyra.

hic bellum lacrimosum, hic miseram famem
pestemque a populo et principe Caesare in
Persas atque Britannos
vestra motus aget prece.

CARMEN XXII.

Integer vitae scelerisque purus
non eget Mauris iaculis neque arcu
nec venenatis gravida sagittis,
Fusce, pharetra,

sive per Syrtes iter aestuosas
sive facturus per inhospitalem
Caucasum vel quae loca fabulosus
lambit Hydaspes.

namque me silva lupus in Sabina,
dum meam canto Lalagen et ultra
terminum curis vagor expeditis,
fugit inermem.

quale portentum neque militaris
Daunias latis alit aesculetis,
nec Iubae tellus generat leonum
arida nutrix.

pone me pigris ubi nulla campis
arbor aestiva recreatur aura,
quod latus mundi nebulae malusque
        Iuppiter urget;
pone sub curru nimium propinqui
solis in terra domibus negata:
dulce ridentem Lalagen amabo,
        dulce loquentem.

CARMEN XXIII.

Vitas hinnuleo me similis, Chloë,
quaerenti pavidam montibus aviis
    matrem non sine vano
        aurarum et siluae metu.
nam seu mobilibus veris inhorruit
adventus foliis seu virides rubum
    dimovere lacertae,
        et corde et genibus tremit.
atqui non ego te tigris ut aspera
Gaetulusve leo frangere persequor:
    tandem desine matrem
        tempestiva sequi viro.

CARMEN XXIV.

Quis desiderio sit pudor aut modus
tam cari capitis? praecipe lugubres
cantus, Melpomene, cui liquidam pater
    vocem cum cithara dedit.

ergo Quinctilium perpetuus sopor
urget! cui Pudor et Iustitiae soror,
incorrupta Fides, nudaque Veritas
  quando ullum inveniet parem?
multis ille bonis flebilis occidit,
nulli flebilior quam tibi, Virgili.
tu frustra pius heu non ita creditum
  poscis Quinctilium deos.
quod si Threïcio blandius Orpheo
auditam moderere arboribus fidem,
non vanae redeat sanguis imagini,
  quam virga semel horrida,
non lenis precibus fata recludere,
nigro compulerit Mercurius gregi.
durum: sed levius fit patientia,
  quidquid corrigere est nefas.

CARMEN XXV.

Parcius iunctas quatiunt fenestras
ictibus crebris iuvenes protervi,
nec tibi somnos adimunt, amatque
    ianua limen,
quae prius multum facilis movebat
cardines; audis minus et minus iam:
"me tuo longas pereunte noctes,
    Lydia, dormis?"

invicem moechos anus arrogantes
flebis in solo levis angiportu,
Thracio bacchante magis sub inter-
lunia vento,

cum tibi flagrans amor et libido,
quae solet matres furiare equorum,
saeviet circa iecur ulcerosum,
non sine questu,

laeta quod pubes hedera virente
gaudeat pulla magis atque myrto,
aridas frondes hiemis sodali
dedicet Hebro.

CARMEN XXVI.

Musis amicus tristitiam et metus
tradam protervis in mare Creticum
portare ventis, quis sub Arcto
rex gelidae metuatur orae,

quid Tiridaten terreat, unice
securus. o, quae fontibus integris
gaudes, apricos necte flores,
necte meo Lamiae coronam,

Pimplea dulcis! nil sine te mei
prosunt honores: hunc fidibus novis,
hunc Lesbio sacrare plectro
teque tuasque decet sorores.

CARMEN XXVII.

Natis in usum laetitiae scyphis
pugnare Thracum est: tollite barbarum
morem, verecundumque Bacchum
sanguineis prohibete rixis!
vino et lucernis Medus acinaces
immane quantum discrepat: impium
lenite clamorem, sodales,
et cubito remanete presso!
voltis severi me quoque sumere
partem Falerni? dicat Opuntiae
frater Megillae, quo beatus
volnere, qua pereat sagitta.
cessat voluntas? non alia bibam
mercede. quae te cunque domat Venus,
non erubescendis adurit
ignibus ingenuoque semper
amore peccas. quidquid habes, age,
depone tutis auribus. ah miser,
quanta laborabas Charybdi,
digne puer meliore flamma!
quae saga, quis te solvere Thessalis
magus venenis, quis poterit deus?
vix illigatum te triformi
Pegasus expediet Chimaera.

CARMEN XXVIII.

Te maris et terrae numeroque carentis harenae
mensorem cohibent, Archyta,

pulveris exigui prope litus parva Matinum
munera, nec quidquam tibi prodest
aërias tentasse domos animoque rotundum
percurrisse polum morituro.
occidit et Pelopis genitor, conviva deorum,
Tithonusque remotus in auras
et Iovis arcanis Minos admissus, habentque
Tartara Panthoiden iterum Orco
demissum, quamvis, clipeo Troiana refixo
tempora testatus, nihil ultra
nervos atque cutem morti concesserat atrae,
iudice te non sordidus auctor
naturae verique. sed omnes una manet nox
et calcanda semel via leti.
dant alios Furiae torvo spectacula Marti;
exitio est avidum mare nautis;
mixta senum ac iuvenum densentur funera, nullum
saeva caput Proserpina fugit.
me quoque devexi rapidus comes Orionis
Illyricis Notus obruit undis.
at tu, nauta, vagae ne parce malignus harenae
ossibus et capiti inhumato
particulam dare: sic, quodcunque minabitur Eurus
fluctibus Hesperiis, Venusinae
plectantur silvae te sospite, multaque merces,
unde potest, tibi defluat aequo
ab Iove Neptunoque sacri custode Tarenti.
negligis immeritis nocituram

postmodo te natis fraudem committere? fors et
debita iura vicesque superbae
te maneant ipsum: precibus non linquar inultis,
teque piacula nulla resolvent.
quamquam festinas, non est mora longa; licebit
iniecto ter pulvere curras.

CARMEN XXIX.

Icci, beatis nunc Arabum invides
gazis, et acrem militiam paras
non ante devictis Sabaeae
regibus, horribilique Medo
nectis catenas? quae tibi virginum
sponso necato barbara serviet?
puer quis ex aula capillis
ad cyathum statuetur unctis,
doctus sagittas tendere Sericas
arcu paterno? quis neget arduis
pronos relabi posse rivos
montibus et Tiberim reverti,
cum tu coëmptos undique nobilis
libros Panaeti Socraticam et domum
mutare loricis Hiberis,
pollicitus meliora, tendis?

CARMEN XXX.

O Venus, regina Cnidi Paphique,
sperne dilectam Cypron, et vocantis
thure te multo Glycerae decoram
transfer in aedem.

fervidus tecum puer et solutis
gratiae zonis properentque Nymphae
et parum comis sine te Iuventas
Mercuriusque.

CARMEN XXXI.

Quid dedicatum poscit Apollinem
vates? quid orat de patera novum
fundens liquorem? non opimae
Sardiniae segetes feraces,
non aestuosae grata Calabriae
armenta, non aurum aut ebur Indicum,
non rura, quae Liris quieta
mordet aqua taciturnus amnis.
premant Calena falce quibus dedit
fortuna vitem, dives et aureis
mercator exsiccet culullis
vina Syra reparata merce,
dis carus ipsis, quippe ter et quater
anno revisens aequor Atlanticum
impune. me pascunt olivae,
me cichorea levesque malvae.
frui paratis et valido mihi,
Latoë, dones et, precor, integra
cum mente, nec turpem senectam
degere nec cithara carentem.

CARMEN XXXII.

Poscimur. si quid vacui sub umbra
lusimus tecum, quod et hunc in annum
vivat et plures, age, dic Latinum,
barbite, carmen,

Lesbio primum modulate civi,
qui ferox bello tamen inter arma,
sive iactatam religarat udo
litore navim,

Liberum et Musas Veneremque et illi
semper haerentem puerum canebat
et Lycum nigris oculis nigroque
crine decorum.

o decus Phoebi et dapibus supremi
grata testudo Iovis, o laborum
dulce lenimen, mihi cunque salve
rite vocanti.

CARMEN XXXIII.

Albi, ne doleas plus nimio memor
immitis Glycerae, neu miserabiles
decantes elegos, cur tibi iunior
laesa praeniteat fide.

insignem tenui fronte Lycorida
Cyri torret amor, Cyrus in asperam
declinat Pholoën; sed prius Apulis
iungentur capreae lupis,

quam turpi Pholoë peccet adultero.
sic visum Veneri, cui placet impares
formas atque animos sub iuga aënea
saevo mittere cum ioco.
ipsum me, melior cum peteret Venus,
grata detinuit compede Myrtale
libertina, fretis acrior Hadriae
curvantis Calabros sinus.

CARMEN XXXIV.

Parcus deorum cultor et infrequens,
insanientis dum sapientiae
consultus erro, nunc retrorsum
vela dare atque iterare cursus
cogor relictos: namque Diespiter,
igni corusco nubila dividens
plerumque, per purum tonantes
egit equos volucremque currum,
quo bruta tellus et vaga flumina,
quo Styx et invisi horrida Taenari
sedes Atlanteusque finis
concutitur. valet ima summis
mutare et insignem attenuat deus
obscura promens; hinc apicem rapax
Fortuna cum stridore acuto
sustulit, hic posuisse gaudet.

CARMEN XXXV.

O diva, gratum quae regis Antium,
praesens vel imo tollere de gradu
mortale corpus vel superbos
vertere funeribus triumphos,
te pauper ambit sollicita prece
ruris colonus, te dominam aequoris,
quicunque Bithyna lacessit
Carpathium pelagus carina.
te Dacus asper, te profugi Scythae
urbesque gentesque et Latium ferox
regumque matres barbarorum et
purpurei metuunt tyranni,
iniurioso ne pede proruas
stantem columnam, neu populus frequens
ad arma cessantes, ad arma
concitet imperiumque frangat.
te semper anteit saeva Necessitas,
clavos trabales et cuneos manu
gestans aëna, nec severus
uncus abest liquidumque plumbum.
te Spes et albo rara Fides colit
velata panno nec comitem abnegat,
utcunque mutata potentes
veste domos inimica linquis.
at volgus infidum et meretrix retro
periura cedit, diffugiunt cadis
cum faece siccatis amici
ferre iugum pariter dolosi.

serves iturum Caesarem in ultimos
orbis Britannos et iuvenum recens
examen Eois timendum
partibus Oceanoque rubro.
eheu cicatricum et sceleris pudet
fratrumque. quid nos dura refugimus
aetas? quid intactum nefasti
liquimus? unde manum iuventus
metu deorum continuit? quibus
pepercit aris? o utinam nova
incude diffingas retusum in
Massagetas Arabasque ferrum!

CARMEN XXXVI.

Et thure et fidibus iuvat
placare et vituli sanguine debito
custodes Numidae deos,
qui nunc Hesperia sospes ab ultima
caris multa sodalibus,
nulli plura tamen dividit oscula
quam dulci Lamiae, memor
actae non alio rege puertiae
mutataeque simul togae.
Cressa ne careat pulchra dies nota,
neu promptae modus amphorae,
neu morem in Salium sit requies pedum,
neu multi Damalis meri
Bassum Threïcia vincat amystide,

neu desint epulis rosae,
  neu vivax apium, neu breve lilium.
omnes in Damalin putres
  deponent oculos, nec Damalis novo
divelletur adultero
  lascivis hederis ambitiosior.

CARMEN XXXVII.

Nunc est bibendum, nunc pede libero
pulsanda tellus, nunc Saliaribus
  ornare pulvinar deorum
    tempus erat dapibus, sodales.

antehac nefas depromere Caecubum
cellis avitis, dum Capitolio
  regina dementes ruinas
    funus et imperio parabat

contaminato cum grege turpium
morbo virorum, quidlibet impotens
  sperare fortunaque dulci
    ebria. sed minuit furorem

vix una sospes navis ab ignibus,
mentemque lymphatam Mareotico
  redegit in veros timores
    Caesar, ab Italia volantem

remis adurgens, accipiter velut
molles columbas aut leporem citus
  venator in campis nivalis
    Haemoniae, daret ut catenis

fatale monstrum: quae generosius
perire quaerens nec muliebriter
expavit ensem nec latentes
classe cita reparavit oras.
ausa et iacentem visere regiam
voltu sereno, fortis et asperas
tractare serpentes, ut atrum
corpore combiberet venenum,
deliberata morte ferocior,
saevis Liburnis scilicet invidens
privata deduci superbo
non humilis mulier triumpho.

CARMEN XXXVIII.

Persicos odi, puer, apparatus,
displicent nexae philyra coronae;
mitte sectari, rosa quo locorum
sera moretur.
simplici myrto nihil allabores
sedulus curo: neque te ministrum
dedecet myrtus neque me sub arta
vite bibentem.

NOTES.

ODE I.

This ode is introductory: in it Horace dedicates his lyrical compositions to Maecenas.

'Many and various are the pursuits and aims of men to which they cling tenaciously, glory, wealth, ease, war, sport: I, with the help of heaven, long to be a lyric poet, and if you, Maecenas, consider me one, I shall have attained the height of my ambition.'

1. **Maecenas**] C. Cilnius Maecenas, 'sprung from a royal lineage,' was of Etrurian origin, his ancestors being Lucumones or chieftains at Arretium. He was the patron and protector (*praesidium*) not only of Horace but of Virgil, who also addresses him as *O decus, o famae merito pars maxima nostrae*, Georg. 2. 40. His name continually recurs in Horace, and a knowledge of the principal facts of his life is essential.

atavis] The order is *pater, avus, proavus, abavus, atavus, tritavus.*

3, 4. **sunt quos...iuvat**] Literally, 'There are (those) whom it delights,' i.e. 'some take a pleasure in...' *Sunt qui* may be followed by either the subjunctive or indicative; when it takes the subj. it means 'There are (men) of such a (character) that;' when the indicative, it is much more definite, and the two words almost coalesce into a single pronoun = 'some.' Cf. the Greek use of *ἔστιν οἵ*, which is declined all through as if a single word.

4. **collegisse**] The phrase 'to have collected Olympic dust' needs no explanation when we consider the cloud of dust the

chariots would raise in the arena, and how thickly it would cover the competitors. The perfect is used intentionally: men delight not merely in doing, but in *having done* a feat.

5. **palma**] A wreath of wild olive (*κότινος*) was the prize at Olympia, but a branch of palm was also carried by victors in all the games. The Romans introduced the practice in 290 B.C. and the use of the word is very common as synonymous with 'victory.' In Christian times the palm is a sign of those who have won the prize of martyrdom.

6. **terrarum dominos**] Either agreeing with *deos*, or acc. after *evehit*. In the former case it is difficult to see why the gods are specially spoken of as 'lords of earth,' in fact the words seem unnecessary, the phrase *evehit ad deos* being complete without them; in the latter we must translate 'exalts to heaven (as though they had become, or as thinking themselves) lords of the world.'

7, 9. **hunc...illum**] Governed by a verb to be supplied from the general sense of *juvat* and *evehit*, e.g. it delights, it makes proud.

Of late years many scholars have advocated an entirely fresh translation of this difficult passage. They place a full stop after *nobilis*, make *terrarum dominos* the direct acc. after *evehit*, and *hunc* and *illum* in apposition to it, the collective word *dominos* being thus split up into its individual components. *Terrarum dominos* in this case means the Romans in opposition to the Greeks already mentioned. Translate: 'The lords of the world it exalts to heaven, one if...another if...' The awkward stop after *nobilis* at the end of the first line of the second stanza is a great objection to this view.

8. **tergeminis honoribus**] 'triple magistracies,' i.e. the curule aedileship, praetorship and consulship, the three great offices which were the object of Roman ambition.

10. **Libycis**] The corn-land of Italy which was continually decreasing owing to the increase of parks, vineyards, olive-yards, and pasture-lands, was yearly becoming more and more inadequate to supply the requirements of Rome, which depended largely for its supplies on Libya, Egypt, and Sicily, much as England now becomes yearly more dependent on America.

12. **Attalicis condicionibus**] 'Terms such as an Attalus could offer.' The wealth of these kings of Pergamus was pro-

verbial; Pliny relates that Attalus II. made a bid of 100 talents for a single picture. The use of *condicio* is very classical. The word should always be spelt with a *c*: it is not from *condo*, as *deditio* is from *dedo*, but from *cum* and *dic* the root of *dico*, δείκνυμι, &c. We give to both *condicio* and *conditio* the same sound 'sh,' and hence the confusion of spelling. The Romans would have pronounced the former with a *k*, the latter with a *t* sound.

13. **dimoveas**] Notice the use of the 2nd person sing. in an indefinite sense = 'any one.' We should say here 'no one would ever move...'

Cypria] Cyprus from its situation held an important position in regard to the traffic of the Mediterranean, hence 'Cyprian barks' would be well known.

13—15. **Cypria—Myrtoum—Icariis—Africum**] Notice very carefully Horace's singular fondness for specializing general words such as 'ship,' 'sea,' 'waves,' 'wind,' by giving to each a local epithet: the effect is to give definiteness and reality. Numerous instances occur in almost every ode.

14. **pavidus**] Trembling because of his inexperience, which would make him exaggerate the dangers. Orelli says '*pavidus, frequens nautarum* ἐπίθετον;' but this is not so: the epithet is not a mere standard epithet for sailors, the point is that the man is afraid because he is *not* a sailor but a landsman. The epithets of Horace are never idle; no writer more carefully attaches a definite use to each. It is sufficient to point to the careful use of *fervidis*, *nobilis*, *mobilium*, *proprio*, *patrios* in the first few lines of the ode.

18. **indocilis pati**] See 3. 25 and note.

pauperiem] 'humble circumstances.' *Pauperies* is very far removed from *egestas* 'beggary;' it expresses the condition in which Horace himself was, or perhaps rather from which he had risen. In Od. 3. 16. 37 he describes himself as not wealthy, but free from *importuna pauperies*, that is to say, he was *pauper*, in humble circumstances, but not to such an extent as to be *importuned* or harassed by them.

20. **partem solido demere de die**] *Solidus*, connected with *solus*, ὅλος, that which is whole, entire: hence *dies solidus*, that part of the day which should not be broken into, the working part of the day. Cf. Sen. Ep. 83, *hodiernus dies*

solidus est; nemo ex illo mihi quidquam eripuit. The next two lines shew that the reference is to taking a long siesta at noon.

22. **stratus membra**] 'his limbs stretched.'

lene caput] 'the gentle source.' The water flows gently and soothes him to sleep.

23. **lituo tubae**] The *tuba* was used by the infantry, the *lituus* by the cavalry. Lucan, 1. 237, *stridor lituum clangorque tubarum*, 'the shriek of horns and braying of trumpets,' illustrates their sound: their shape is compared by Ovid, Met. I. 98, *Non tuba* directi, *non aeris cornua* flexi.

25. **detestata**] 'abhorred.' Though the verb is deponent the participle has a passive sense. This is the case with many deponent verbs, e.g. *abominatus*, *modulatus*, *meditatus*.

sub Iove frigido] 'beneath the cold heaven.' Jupiter is the god of the bright sky, and *sub Jove* is = *sub divo* or *sub dio*, Od. 3. 2. 5. This is clear from the etymology, Jupiter being = Diupater, and Diu being from the Sanscrit root DIV (whence *divus*, *dies*, *Ζεὺς*, *Διὸς* or *ΔιϝὀϚ*, &c.) which indicates brightness. Cf. too *Diespiter*, Od. 1. 34. 5 and 3. 2. 29.

28. **teretes**] *Teres* (from *tero*) 'rubbed,' 'smooth,' round,' then generally of anything of which the form is good, shapely. So here the cords are not rough or loosely put together, but shapely and strong.

29. **me**] Notice the pronoun put first to indicate the transition from the pursuits of other men to that which Horace makes the object of his ambition.

hederae] Ivy was sacred to Bacchus, and in consequence, he being the god of inspiration, the symbol of poets. So Virgil, Ecl. 7. 25, *Pastores hedera crescentem ornate poetam.*

32. **secernunt populo**] So Od. 3. 1. 1, *Odi profanum vulgus et arceo.* The poet by his inspirations is separated from the vulgar throng to whom the world of imagination is unknown, but he is only so when the Muses are favourable, 'if neither does Euterpe restrain the pipes nor Polyhymnia shrink from tuning the Lesbian lyre.'

tibias] Plural, because two pipes, one of a higher the other of a lower pitch, were usually employed; see illustration in Smith's Dict. Ant.

34. **Lesboum**] Lesbos was the native place of Terpander (700—650 B.C.) and Alcaeus, and also the island 'where burning Sappho loved and sung.' Hence the lyre is called Lesbian after the birthplace of those 'lyric bards' among whom Horace desires to be ranked.

36. **sublimi...**] The triple recurrence of this idea in this Ode here and lines 6 and 30 is somewhat awkward. Orelli endeavours to distinguish between the three phrases, but at any rate there is a striking resemblance between them.

ODE II.

This ode is addressed to Augustus as the almost divine protector and guardian of the Roman state. It commences with an account of the portents which indicated the wrath of the gods at the murder of Caesar (on the Ides of March B.C. 44) 1—20, alludes to the civil war which followed 20—24, asks to what god the duty of expiating the guilt of Rome shall be assigned, and finally gives the preference to Mercury, who (line 40) is supposed to take upon him the form of Augustus. The ode concludes with a prayer that Augustus may long live to guide and guard the state.

The mention of *magnos triumphos* in line 49 and the nature of the ode suggest the year 29 B.C. as the date of its composition. In that year Augustus returned to Rome as sole master of the Roman world, and on the 7th and following days of Sextilis (thereafter called Augustus) celebrated his triple triumph over the Dalmatians, over Cleopatra at Actium, and over the Alexandrians.

The whole ode is to be compared with the brilliant passage of Virgil, Georg. I. 465 to the end, and the description of the portents with Shakespeare, Jul. Caes. Act i. sc. 3.

2. **rubente**] So Milton, Par. Lost, Bk. II. l. 173, 'should intermitted vengeance arm again His *red right hand* to plague us.'

3. **sacras arces**] *Arx* from *arceo* (Gk. ἀρκέω, ἀλκή), a place of defence. The northern summit of the Capitoline was techni-

cally called the Arx, as having been traditionally the first hill occupied as a 'stronghold.' On the southern summit was the great temple of Jupiter Capitolinus, and the two summits would naturally be termed *sacrae arces*. The god could hardly indicate his wrath more clearly than by striking with his thunderbolt the very temple erected in his honour.

4. **Urbem**] when used by itself is always *the* city, i.e. Rome: *urbs* and *gentes* include the whole world, cf. the well-known motto *urbi et orbi*.

4, 5. **terruit...terruit**] Horace is fond of this method of connecting stanzas or sentences by the repetition of an emphatic word. Cf. ll. 21, 23 and the next ode, ll. 24 and 26.

6. **seculum...**] 'The grievous days when Pyrrha bewailed strange prodigies' *Monstrum* = *monestrum, quod monet*: that which warns, a portent, prodigy.

7. **Proteus**] cf. Hom. Od. 4. 386, Virg. Georg. 4. 395, was the guardian of Neptune's herds of seals.

7, 8. **egit visere**] This use of the infinitive to express a purpose is of the extremest rarity: Dr Kennedy calls it 'a poetic Graecism occasionally used after verbs implying motion, purpose.' Cf. Plaut. Cas. III. 5. 48, *ego huc missa sum ludere*. Horace is singularly fond of employing the infinitive after verbs which do not ordinarily admit it, but I can find no instance strictly parallel with this.

13. **vidimus**] Notice how the verb, by its abrupt and prominent position, at once brings the mind from the days of the flood to what had actually happened in the sight of living men.

13 ff. **vidimus......**] Most editors take this 'we have seen the yellow Tiber, its waves hurled violently back from the shore of the Tuscan sea, advance to destroy....,' explaining it by reference to an old theory (mentioned in Herodotus 2. 20, Seneca Nat. Quaest. 3. 26) to the effect that floods are due to the wind blowing violently against the mouth of a river and preventing the efflux of its waters. This is objectionable, first, because it is hard to conceive that so absurd a theory was widely prevalent; secondly, because even assuming this theory and assuming *litus Etruscum* to mean the shore of the Tuscan sea, it is absolutely impossible to conceive how the waves of the Tiber could be said to be hurled back from it. How can a river be driven back, not by the sea, or the wind, but by the sea-coast?

Let the student take a map of Rome and observe how the Tiber flows in a straight line past the Campus Martius until its course is checked by the island of the Tiber and an ugly bend: let him then notice that on the Etrurian side (*Tuscum litus*) are the lofty slopes of the Janiculan, and on the other (*sinistra ripa*) the low-lying districts of the Forum Boarium and the Velia, and then let him consider for himself the rendering, 'We have *seen* (as any citizen of Rome could have seen, without any theory as to the cause of floods) the yellow Tiber (yellower than ever with the flood), its waves hurled back with violence from the (steep) banks on the Etrurian side (against which the whole force of the stream would come), and advance (as they naturally would, checked by the river-bend and the island) to destroy, &c. . . . .' Any citizen of London might see the same effect produced by the Thames being driven back from the lofty embankment of the Middlesex shore to flood the humbler dwellings of the Surrey side.

15, 16. **monumenta regis templaque Vestae**] Numa Pompilius built a circular temple of Vesta and a palace (*Regia*) attached to it at the foot of the Palatine. Being situated close to the low region called Velia (from *velum*, a sail) they would stand immediately in the way of the inundation.

17. **Iliae**] Ilia, or Rhea Silvia, is spoken of as the wife of the river into which she was thrown, and is represented as by the 'importunity of her complaints' (*nimium querens*) urging her husband to avenge the murder of her great descendant, that Julius whose name recalled her own.

19. **uxorius**] Used of a husband who is too devoted to his wife, here of the Tiber-god, who is too willing to listen to his wife's wishes.

The third line of a sapphic stanza is so closely connected with the fourth that they read almost as one, and so render the peculiar position of *uxorius* admissible.

21. **cives**] Very emphatic, and so suggesting the full idea 'citizens against citizens,' which is also implied by the antithesis *quo graves Persae melius perirent*.

The whole history of the 1st century before Christ is the history of civil wars; these wars decimated the chief families at Rome: 'the ranks of youth were thinned by the crimes of their sires.' The proscriptions of Marius and Sulla, the battles

of Pharsalia (B.C. 48), Philippi (B.C. 42) and Actium (B.C. 31), would be fresh in every memory.

22. **graves Persae**] The Persian empire, dating from Cyrus (B.C. 559), was destroyed by Alexander, but the Roman poets use the words Persae and Medi generally with reference to any Oriental people. Here Horace refers to the Parthians, who by defeating and destroying Crassus at Charrae (B.C. 53) and capturing the Roman standards had made a deep impression on the imagination of the Romans.

25. **quem ....**] 'What divinity is the people to invoke for (i.e. to aid) the fortunes of our falling power?'

26. **imperium**] Not 'empire' in the sense of a country ruled by an emperor, but in the sense of 'military sway,' the only proper meaning of *imperium*.

27. **virgines sanctae**] The vestal virgins, as guarding the eternal fire of Vesta, which was symbolical of the eternity of Rome, would be specially bound to pray for the safety of the state. They took part in all public ceremonies and were regarded as an integral and essential portion of the state. Thus when Horace wishes to say 'while Rome shall last,' he uses the expression *dum Capitolium—scandet cum tacita virgine pontifex*. Od. 3. 30. 8.

27, 28. **minus audientem carmina**] Wickham well translates 'turning a deaf ear to their litanies.' *Carmen* (= *casmen*, from a root KAS, meaning to say) would be applicable to any formula of words chanted or recited.

29. **partes**] = duty, or task: the 'part' assigned to a man is his 'duty:' cf. Gk. *μέρος*.

31. **nube...**] from Hom. 5. 186, *νεφέλῃ εἰλυμένος ὤμους*; to Apollo or Phoebus, the Sun-god, the phrase is especially applicable.

32. **augur**] i.e. as the god of Delphi and oracles. *Augur* is strictly one who interprets the cries of birds, from *avis*, and *garrire*, to chatter, Gk. *γηρύω*.

33. **Erycina ridens**] 'sweetly-smiling queen of Eryx.' *Ridens* = *φιλομμειδής*. Mt Eryx was celebrated for its temple of Aphrodite, probably built by the Phoenicians to their goddess

Astarte (the Ashtoreth of the Old Testament), whom the Greeks identified with Aphrodite and the Romans with Venus.

35. **sive neglectum...]** 'Or if thou, our founder, dost regard thy family and descendants.' *Auctor*, as the sire of Romulus. Augustus had built a temple to *Mars Ultor* in accordance with a vow made before the battle of Philippi. *Respicis* is used exactly as our English 'regard:' it means to turn the head round to pay attention to any one.

37. **ludo]** In bitter irony: the god delights in war, so Od. 3 29. 50, Fortuna is described as *ludum insolentem ludere pertinax*. Cf. too the use of *spectacula Marti* in 28. 17.

38. **leves]** Notice *lēvis*; it is identical with the Gk. λεῖος, while *lĕvis* is identical with ἐλαχύς.

39. **Mauri peditis]** Some would read 'Marsi' on the ground that the Moors and Numidians were all horsemen, but there is no reason to assume that foot-soldiers were never employed by them. Orelli takes *peditis* in the sense of 'unhorsed,' and urges that this adds to the force of the picture and gives a reason for the fierceness (*acer vultus*) the Moor exhibits, but I cannot think that anyone would naturally give such a special meaning to *peditis* in reading the stanza.

41. **sive mutata...]** 'Or if thou, O winged son of kindly Maia, dost change thy guise and take upon thee on earth the form of a youth (i.e. Augustus), submitting to be called the avenger of Caesar (Julius).'

iuvenem] Augustus was born B.C. 63, but *juvenis* includes the whole military age between 17 and 45.

42. **ales]** because of the *petasus* and *talaria*, the winged cap and anklets he wore as the messenger of the gods.

45. **serus...redeas]** 'May it be long before thou dost return.' Notice the flattery of *redeas:* Augustus being an incarnate deity does not merely go to heaven, but *returns* to it as his original dwelling.

50. **pater]** i.e. *pater patriae*, the title of which Cicero was so proud: it was only formally conferred on Augustus in B.C. 2, but had been long applied to him before in common talk.

princeps] i.e. *princeps senatus*, the senator whose name stood first on the censor's list. It was an honorary distinction conferred on the man of most eminent merit in the senate. Augustus received it in B.C. 26, and by the adoption and use of such a modest and republican title he hoped partially to conceal his really despotic authority. Cf. Tac. Ann. 1. 1, *cuncta discordiis fessa civilibus nomine* principis *sub imperium accepit.*

51. **Medos...inultos**] The defeat of Crassus and loss of the eagles was still to be avenged. They were ultimately recovered B.C. 20 by negotiation, an event to which the Roman poets are never weary of alluding.

equitare] The Parthian light horsemen amid their sandy deserts were the dread of the heavy-armed Roman legionaries, who were entirely incapable of resisting their rapid and desultory attacks. Cf. Odes 2. 13. 18, and note on 1. 19. 12. The word *equitare* conveys also a collateral notion of careering as if in scorn.

ODE III.

'O ship that conveyest Virgil to Greece, duly deliver up the precious life entrusted to thy care. Bold indeed was the man who first trusted himself to the sea, but his was only one of the many impious attempts which men, such as Prometheus, Daedalus and Hercules, have made to transgress the limits which God in his providence has appointed: the constant renewal of these attempts prevents Jupiter from laying aside his thunderbolts of wrath.'

For Virgil's intimacy with Horace see Sellar's Virgil, pp. 120—126. Virgil and Varius first introduced Horace to Maecenas: Horace speaks of them with singular affection in Sat. 1. 5. 41 as *animae quales neque candidiores* | *terra tulit, neque quis me sit devinctior alter*—'souls than which never did earth produce purer, souls to which no second man is more closely knit than I am.' Cf. also Od. 1. 24. We only know of one visit of Virgil to Athens, namely in B.C. 19, on the return from which he died at Brundisium Sep. 21. All the Odes of

the first three Books are probably of much earlier date, and therefore this Ode would seem to refer to an earlier voyage, such as may well have been undertaken by the poet of the Aeneid to visit the scenes he has aided to immortalize. Some editors feel the difficulty so much that they either suppose the Virgil mentioned not to be the poet, or even alter the name to Quintilius. For my own part I prefer to assume that Virgil visited Greece twice than to annihilate a link which connects Virgil with Horace as 'the half of life.'

1. **sic...]** The construction is *navis, quae—debes, reddas,—sic te—regat pater.* 'O ship that—owest, duly deliver up—, so may heaven direct....'

sic = so, i.e. on that condition, namely, that you duly deliver him up. Cf. our similar use of 'so help you God' in administering oaths: the Latins, however, throw the clauses with *sic* forward, instead of keeping them to the end.

diva potens Cypri] Venus was not only born from the foam of the sea (*ἀφροδίτη, ἀφρός*), but also frequently addressed by the Greeks as *Ποντία, Λιμενία.* For construction see Od. 6. 10.

2. **fratres Helenae]** Cf. Macaulay:

> 'Safe comes the ship to harbour
> Through billows and through gales,
> If once the great *Twin Brethren*
> Sit *shining* on her sails.'

It is said that when in a storm the lightning flickered about the masts it indicated the presence of the Dioscuri and the safety of the ship. Italian mariners call it the fire of St Elmo. On coins, &c. Castor and Pollux are represented with a star on their foreheads.

4. **obstrictis aliis praeter Iapyga]** 'Keeping all but Iapyx bound in prison.' For a description of the prison-house in which Aeolus guards the unemployed winds see Virg. Aen. I. 52 et seq. Iapyx is to be let loose because blowing from the Iapygian promontory in Apulia he would waft the traveller from Brundisium to Dyrrachium, whence he would coast along past Corcyra and then down to the Gulf of Corinth. From thence he would pass by land to Athens, so that *finibus Atticis* is not to be taken strictly; or else the ship might be dragged across the

Isthmus of Corinth (cf. the word *δίολκος*) and so actually enter the Peiraeus. The voyage to Greece round C. Matapan would be very exceptional: the most common plan was to proceed from Dyrrachium by land.

5. **creditum**] Notice the same metaphor in *debes*, *reddas* and *incolumem*.

9. **robur et aes triplex**] 'oak and triple brass,' or possibly 'sturdiness and triple brass,' an abstract idea being thus joined with a concrete one.

10. **fragilem truci**] Notice how juxtaposition increases the force of the antithesis.

12. **praecipitem**] (*prae-caput*, head foremost) coming down in sudden squalls. Cf. New Test. *κατέβη λαῖλαψ*, and the word *καταιγίζειν*.

13. **decertantem**] The preposition seems to give to the verb the additional force of fighting it *out to the end*. Cf. Horace's use of *deproeliantes*, Od. 1. 9. 11, and *debellata*, Od. 1. 18. 9.

14. **Hyadas**] Seven stars in the head of Taurus which portended rain or storm. The prose Roman term for them was *Suculae*, or the litter of little pigs, thus indicating a derivation from *ὗς ὑὸς*, *sus*. The poets, as was to be expected, reject so natural and vulgar an etymology, and connect the word with *ὕειν*, to rain.

15. **arbiter Hadriae**] 'lord of the Adriatic.' *Arbiter* = *ad-biter* from *ad* and *bito*, an obsolete word meaning 'to go,' from the same root as *βαίνω*. An 'arbiter' therefore = one who is present (so in Milton 'the moon sits arbitress'), then 'one who stands by to witness and judge.'

16. **tollere seu ponere volt freta**] The first *seu* is omitted for convenience, as often in poetry: cf. Od. 1. 16. 19, and similar omissions of *εἴτε* and *οὔτε* in Greek. Translate 'whether he wish to rouse or calm the sea.' The winds are said to calm the sea by a curious idiom which speaks of them as causing that which their absence causes. So Sophocles, Aj. 674, *δεινῶν ἄημα πνευμάτων ἐκοίμισε | στένοντα πόντον*. *freta* = frith or firth.

17. **quem gradum**] = 'what approach of death, what form of death's approach?'

18. **siccis oculis**] i.e. without weeping. Others propose to alter *siccis*, urging that tears do not ordinarily accompany terror, but the ancients certainly in many respects had different modes of expressing the emotions to what we have. Wickham appositely quotes Hom. Od. 20. 349, *δακρυόφιν πίμπλαντο*, of the eyes of the panic-stricken suitors.

22. **prudens**] i. e. *providens*, 'in his providence.'

dissociabili] Most adjectives in *-abilis* are passive, but not unfrequently the poets use them actively, so here we must translate 'dividing,' 'separating.' Cf. *penetrabilis imber*, in Virg., of a soaking rain; Horace, Od. 2. 14. 6, *illacrimabilem Plutona = Plutona, qui non illacrimat*.

25. **audax perpeti**] Horace is fond of this epexegetic or complementary infinitive after adjectives. It is very common in Greek, e.g. *δεινὸς τλῆναι*. Its use is to limit or determine the exact sense of the adjective; a man may be bold in many ways, e.g. in fighting, talking, &c., but when the infinitive is added what was deficient in the adjective is completed, a full explanation (*ἐπεξήγησις*) is given.

27. **Iapeti genus**] 'son of Iapetus,' i. e. Prometheus, who stole fire from heaven, hid in the stem of the *νάρθηξ* or *ferula*.

28. **fraude mala**] Probably a reminiscence of the legal phrase *dolus malus*, which is used in the sense of 'malice prepense,' when a criminal act is committed with full knowledge of its criminality, and of deliberate purpose. Others take *fraus mala* as = a theft disastrous (in its results), as explained in the next lines.

30. **nova febrium...**] 'a strange (hitherto unknown) troop of fevers brooded over the earth.' *Incubuit* is used of things pestilential, or abominable, e.g. ill-omened birds, thick darkness, plagues. Wickham, following Orelli, gives *ἐπέσκηψεν*, fell upon, but *incubuit* (from *cubare*, *cumbo*) has a further meaning of *resting*, or remaining over, so as not to be got rid of.

32. **semotique prius...**] 'and what was before the slow necessity of distant death hastened its approach,' i.e. men, though necessarily mortal, before this lived to a great age, afterwards only for a brief span. A belief in the longevity of primaeval man seems universal.

34. **Daedalus**] (*δαίδαλος*, i.e. varied, or cunningly wrought) is the type of the over-ambitious man of science: 'over-flighty'

in his ideas, we might say: the meaning of his name compels us to look for such an allegory in the legend.

36. **perrupit**] Final syllable made long by *ictus*. Notice the vigorous, rugged, laborious character of the line; accommodation of sound to sense.

ODE IV.

'Now winter gives place to the joyous period of spring: now surely is the season for festivity. Life is short, and it is well to enjoy the present; soon in any case will the night of Death be upon us, putting a stop to earthly pleasures.'

L. Sestius was appointed *consul suffectus* by Augustus B.C. 23, although he had been a vigorous partizan of Brutus. Horace too had served as a *tribunus militum* under Brutus at Philippi, and this may have been the origin of their intimacy.

1. **solvitur...**] 'Keen winter relaxes his grasp with welcome change to springtime and the west wind.' *solvitur:* because winter binds the earth in bands of snow and ice: cf. l. 10, *solutae*.

2. **machinae**] 'windlasses' used to draw down to the sea (*trahere*) the barks which had been hauled up high and dry (*siccas*) for the winter.

5. **Cytherea**] From the island Κύθηρα off the S.E. of Laconia, near which the goddess rose from the sea. The second syllable is shortened for convenience in Latin, great liberty being allowed with regard to the quantity of proper names.

7. **dum graves..**] 'While fiery Vulcan causes the laborious workshops of the Cyclopes to glow.' Venus dances and Vulcan toils: everything is alive. The bolts are forged ready for Jupiter's use in the summer when thunder is more frequent. Some consider that the use of *ardens* and *urit* close together is objectionable, both words having the same sense, and there is some authority for the reading *visit:* it is a pure question of taste. Notice that *ardere* is intransitive, *urere* active. Cyclopes (Κύκλωπες), one-eyed monsters, sons of Earth and Heaven, who forged the thunder-bolts of Jove in Aetna, quite distinct in conception from the Homeric Cyclopes.

9. **nitidum caput impedire**] 'to entwine the glossy head.'

10. **solutae**] Cf. l. 1. In winter frost binds up the soil: in spring *Zephyro putris se gleba* resolvit (Virg. Georg. 1. 44), the clod unbinds itself and crumbles under the influence of the west wind.

11, 12. **immolare agna**] 'It is fitting to sacrifice to Faunus whether he ask (us to sacrifice) with a lamb or prefer (us to sacrifice) with a kid.' We should say, 'either with a lamb if he ask it or a kid if he prefer it.'

The ablative after verbs of sacrificing, the victim being represented as the instrument with which the sacrifice is performed, is as common as the direct acc.: cf. *facere vitula* = to sacrifice with a calf: *vino libare*, &c.

13, 14. **pauperum tabernas regumque turres**] 'cottages of the poor and palaces of the great.'

15. **vitae summa brevis...**] 'The total of our days is small and forbids us to commence hope for a distant future.'

inchoare] = to commence what will never be completed.

16. **fabulaeque Manes**] We should expect *fabulosi;* two nouns thus put in apposition form a very remarkable construction: from a similar passage in Persius, 5. 152, *cinis et manes et fabula fies*, i.e. 'you will become dust, a ghost, and a mere name,' we get the sense of *fabula*, but no light is thrown on the construction.

17. **exilis**] i.e. *exigilis* (from *exago*), what is drawn out, thin, unreal.

18. **regna vini sortiere talis**] At feasts a president was chosen by lot (*magister*, or *arbiter bibendi*, *συμποσίαρχος*, *ἀρχιτρίκλινος*, St John ii. 9, 'master of the feast'). *Tesserae*, or 'dice,' were used for this purpose, or *tali*, 'knuckle-bones:' these had four marked sides, and the highest throw was when they all came up differently; it was called *jactus Veneris* (Od. 2. 7. 25), the lowest throw being *canis*.

ODE V.

'Who is thy lover now, Pyrrha? He little knows that thou art fickle as the sea: all smiles to-day, to-morrow storm. Poor inexperienced youth! I have gone through similar dangers and escaped, thank heaven.'

A slight ode, but singularly beautiful in expression: it is in Horace's best manner as regards style; it is apparently perfectly simple because it is perfectly finished; *summa ars celavit artem.* Any one who disagrees would do well to attempt to omit or alter a single word, and see the effect. It is a curious fact that it is translated by Milton (Occasional Poems): it is not well translated, but even the best translation could only serve to bring out by contrast the felicity of expression in the original.

1, 2. **multa in rosa urget]** 'courts thee amid many a rose.'

5. **simplex munditiis]** Milton's 'Plain in thy neatness' may suffice as a rendering. A phrase like this admirably illustrates Horace's own precept (A. P. 47), *Dixeris egregie notum si callida verbum | reddiderit junctura novum,* 'Your style will be excellent if a clever juxtaposition has given a new meaning to a known word.'

8. **emirabitur]** Apparently only a very strong form of *mirabitur.*

insolens] 'unused to such changes.'

9. **credulus aurea]** Notice the juxtaposition. 'Who now too fond (or trusting) enjoys the golden hours of thy love.' *Aureus* = golden, at its best, in perfection. Cf. *aurea aetas*, 'the golden age.' So Schiller has 'der ersten Liebe gold'ne Zeit.'

11, 12. **nescius aurae fallacis]** The metaphor from the sea is still kept up. 'Ignorant how deceptive is the breeze.' The breeze of course is her fickle favour. Cf. Virg. *popularis aura* = the breeze of popular favour.

13. **intentata nites]** To inexperience her bright smiles are as alluring as the smiles of a summer sea. The brilliant phrase of Lucr. 2. 559, *placidi pellacia ponti,* is a close parallel.

me tabula] 'me the temple wall with votive picture declares to have hung up....'

Sailors who had escaped shipwreck were accustomed to dedicate their garments to Neptune, sometimes probably with a *picture* of the event, though perhaps *tabula* only means 'tablet.'

ODE VI.

'Your exploits, Agrippa, would be a worthy theme for Varius: his poetry is Homeric. I am not capable of treating a subject such as that of the Iliad or Odyssey: one of my poor odes would but detract from your fame. Love and levity alone befit my inconstant muse.'

M. Vipsanius Agrippa was the great minister of Augustus in war, as Maecenas was in peace: Horace had probably been urged to address an ode to him, and finding the task uncongenial substitutes this dexterous apology.

1, 2. **scriberis Vario...alite**] These lines present an obvious difficulty, viz. a distinct case of the use of the ablative of the personal agent *without* ab. Orelli and others try to avoid this by saying *Vario alite* is the ablative absolute, 'Varius being a bird of Maeonian song;' but this leaving *scriberis* alone, quite separated from *Vario*, seems to me utterly impossible, the sense imperatively demanding the translation 'you will be written about by Varius.' Others read *aliti*, but this use of the dative, though common enough with the *perfect* passive, e.g. *scriptum est mihi* (the *est* of course smoothing the way for it) is otherwise inadmissible.

1. **scriberis**] A peculiarly Horatian use of the future. 'You will be written of,' i.e. if you will take my advice. So Ode 7. 1, *laudabunt alii*—others shall praise, i.e. if they wish; Ode 20. 1, *vile potabis*—you shall drink, i.e. if you will accept my invitation.

Vario] L. Varius (see Ode 3, Introduction) was an epic writer. Cf. Sat. 1. 10. 43, *forte epos acer*, | *ut nemo*, *Varius ducit*. He is best known as with Plotius Tucca having been commissioned by Augustus to edit the Aeneid after the death of Virgil.

2. **Maeonii**] i.e. Homeric. Maeonia = Lydia. Homer, according to universal belief, was an Ionian Greek.

3. **quam rem cunque**] Tmesis: common in poetry.

navibus] e.g. the defeat of Sex. Pompeius B.C. 36.

5, 6. **gravem Pelidae stomachum]**

> *Μῆνιν ἄειδε θεά, Πηληϊάδεω Ἀχιλῆος*
> *οὐλομένην.* Hom. Il. 1. 1.

7. **cursus duplicis Ulixei]**

> *Ἄνδρα μοι ἔννεπε Μοῦσα πολύτροπον ὃς μάλα πολλὰ πλάχθη.* Hom. Od. 1. 1.

Ulixei] The gen. is from the hybrid form *Ulixeus*, which is declined as if it were of the 2nd declension. Cf. too *Achillĕi*, 1. 15. 34.

8. **Pelopis domum]** The disasters of the house of Pelops were the stock subject for tragedies, numbers of which dealt with the crimes or misfortunes of Pelops, Atreus, Thyestes, Agamemnon, Aegisthus, Clytemnestra, Orestes, Electra, &c.

9. **tenues grandia]** 'too vast a theme for our slender verse.' *Tenues* is of course in agreement with the nom. to *conamur*, and *grandia* in apposition with the accusatives *stomachum*, *cursus* and *domum*, but it is impossible except by a paraphrase to bring out the force of the two adjectives in their strongly contrasted and forcible position.

10. **lyrae potens]** So 1. 3. 1, *potens Cypri;* 5. 15, *potens maris*. Horace is extremely fond of adjectives with the genitive: adjectives especially which indicate power or abundance naturally take it; e.g. Ep. 2. 2. 31, *divite rerum:* and cf. the common phrases *voti compos*, *mentis compos*.

12. **culpa deterere ingeni]** 'to tarnish through defect of ability.'

Notice that Horace and Virgil adopt the contracted forms *ingeni*, *imperi*, Ovid the open one *ingenii*.

13. **tunica tectum adamantina]** Cf. the Homeric expressions *χαλκεοθώραξ* and *χαλκοχίτων*. *Tunica*, the close-fitting under-garment worn under the loose *toga*, is aptly applied to a coat or shirt of mail.

15. **ope Palladis...]** Diomedes, by the assistance of Pallas, actually wounded (hence *superis parem*) Aphrodite and Ares. Hom. Il. 5. 881.

16. **parem]** = equally matched with.

17. **nos]** Cf. 1. 1. 29. The antithesis is at once made clear by the prominent position of the pronoun, which is thereby contrasted with the writers already alluded to.

proelia...] 'combats of maidens fiercely attacking the young men (*acrium in juvenes*) with pared nails' (i.e. not wishing to hurt). Others translate *sectis*, 'cut to a point' (so as to be dangerous). Wickham aptly remarks 'who shall decide?'

19. **vacui**] i.e. *sive vacui.* Cf. 1. 3. 16. Translate: 'whether fancy-free, or fired by a spark of love, easy as is my wont.'

ODE VII.

'Many fair and favourite places are there on earth, none that I love so fondly as Tibur. Do you Plancus, whether as now in camp or, as you will be soon, we trust, at Tibur, remember that it is occasionally true philosophy to forget care in wine? Think of the example of Teucer in his troubles.'

L. Munatius Plancus (i.e. splay-footed), consul B.C. 42 and founder of Lugdunum (Lyons), an accomplished trimmer during the civil wars, who however seems to have enjoyed considerable favour or influence with Octavian, who received the title of Augustus on his proposal B.C. 27.

At this time he seems to have been suffering from melancholy and a desire to quit Italy. By his use of *tenebit*, in contrast to *tenent* in line 20, Horace really addresses an invitation to Plancus to come to Tibur, of which he has already sung the praises. This may seem to lay too much stress on *tenent* except to those who recollect that Horace is very fond of this use of the future, that he would certainly not use *tenebit* after *tenent* without a definite object, and that he wishes to suggest such a residence rather than openly propose it. Moreover this seems the only way of connecting the earlier and later portions of the ode.

1. **laudabunt**] Cf. Od. 6. 1, = 'others shall praise' (for all I care), i.e. let others praise.

2. **bimaris**] The two harbours of Corinth, Lechaeum on the Saronic Gulf, Cenchreae on the Crissaean Gulf, are well known.

4. **Tempe**] Notice *Tempe*, neuter plural, like τείχη.

5. **sunt, quibus...]** 'Some there are whose sole task it is to celebrate in continuous song the city of the ever-virgin Pallas, and to place upon their brow an olive-wreath plucked from every side.'

Palladis urbem] *'Αθήνη, 'Αθῆναι.*

6. **carmine perpetuo]** The poem would start with the earliest period and give the history of Athens 'in unbroken succession' (the exact meaning of *perpetuus*).

7. **undique decerptam]** Orelli gives to this the meaning, 'plucked from every spot of Attic soil,' i.e. the poet adorns his poem with accounts of every famous place in Attica. This is correct but not general enough: gathered from every side, means not only from every place in Attica, but also every famous incident in Attic history.

olivam] It was by producing the olive that Athena became the patron-goddess of the city: hence the poet's wreath is composed of olive in this case.

9. **aptum dicet equis Argos]** 'will tell of Argos as fit for horses.' *ἱππόβοτον*, Hom. *Argos* is neut. sing.: the form *Argi* is very common in Latin.

dites] Cf. Soph. El. 9: *φάσκειν Μυκήνας τὰς πολυχρύσους ὁρᾶν.*

10. **me]** Prominent and emphatic.

patiens Lacedaemon] The adjective 'Spartan,' as equivalent to 'enduring,' has become English. The Spartan discipline was traditionally ascribed to Lycurgus.

12, 13. **Albuneae, Anio, Tiburni]** V. Class. Dict., or for a fuller description Burn's Rome and the Campagna. A full knowledge of the history and topography of Tibur is essential for understanding the Odes.

12. **resonantis]** 're-echoing,' i.e. to the roar of *praeceps Anio*.

13, 14. **uda mobilibus pomaria rivis]** 'orchards watered by restless rivulets.' Below the falls the main stream would seem to have divided into a quantity of small rills.

15. **albus...]** 'As the south wind is often bright (or clear) and sweeps the clouds from the darkened sky, and does not from its womb bring forth unceasing rains . . . .' *albus* is emphatic:

the S. wind is usually black and cloudy; sometimes however it is white, and drives the clouds away. Cf. Milton's account of the Deluge, Par. Lost, Bk. XI. 738,

'Meanwhile the south wind rose and with *black* wings,' &c.

17. **sapiens**] i.e. 'if you are wise.'

19. **seu te**...] 'Whether the camp glittering with ensigns possess you, or (as I hope will be the case) .... shall possess you.'

21. **Teucer**...] This bringing home of a general idea or remark by adducing a special instance from mythology or history is frequent in Horace.

patrem] His father Telamon refused to receive him because he brought not back his brother with him from Troy. Cf. Soph. Ajax *passim.*

22. **tamen**] i.e. notwithstanding his troubles.

uda Lyaeo] 'moist (i.e. heated) with wine.' *Udus* is used like *madidus*, and *madere*, in the sense of intoxicated. Cf. Gk. *βεβρεγμένος* and our 'moisten one's clay.' There is however something awkward in its application to *tempora.*

Lyaeus (λύω), i.e. the Releaser, in Latin *Liber*, aptly so called here with reference to Teucer and his troubles.

23. **populea**] The poplar was sacred to Hercules, whose many wanderings would occur to Teucer.

25. **quo nos**] 'Whithersoever fortune, kinder than my sire, shall guide us, we will go . . . .'

feret fortuna] *Fero* is the derivation of *fortuna.*

27. **duce et auspice**] An *Imperator* alone had the right of taking the auspices. During the Republic an *Imperator* always led the army into the field and so was *Dux* also. Under the Empire the chief of the state was perpetual *Imperator*, and the generals who conducted his campaigns were merely *Duces. Duce et auspice* is however used perfectly generally here, as we might say 'guide and guardian.'

29. **ambiguam**...] 'That in a new land shall arise a Salamis of doubtful name.' *Ambiguam*, because thereafter when Salamis was mentioned it would be 'doubtful' whether the old or the new town was referred to.

32. **iterabimus**] 'We will once more essay.' He had just crossed the sea once from Troy.

ODE VIII.

'Say, Lydia, why you are so eager that your love should be the ruin of Sybaris, by keeping him from all the manly exercises in which he used to excel.'

1, 2. **per te deos oro**] = *per deos te oro*. The peculiar order is idiomatic and usual. So too in Gk. Soph. Phil. 468, *πρὸς νῦν σε πατρὸς . . . . ἱκνοῦμαι.*

2. **Sybarin**] A fit name for such a love-sick youth. For the history of the luxurious and effeminate town which has provided us with the word 'sybarite' see Class. Dict.

properes] Some read *properas*, thus making this a direct question instead of an indirect one, subordinate to *dic:* this is however impossible, owing to the *oderit* which follows, and which can scarcely be anything but the subjunctive. In l. 6 *equitat* is a direct question, because to continue with indirect ones would be wearisome.

3, 4. **apricum campum**] On sunny afternoons the broad expanse of the Campus Martius was the regular resort of all who desired air and exercise.

4. **patiens**] i.e. either by nature, or formerly.

6. **aequales**] Those of the same age, *ὁμήλικες*.

Gallica...] 'nor guide the mouth of a Gaulish steed with jagged bit.' Gaulish horses were celebrated. *Lupatus* is an adjective, but the plural *lupati* or *lupata* is used for 'a bit.' From the name which indicates an instrument furnished with teeth like those of a wolf, and our knowledge of the Roman character, we may infer how they treated their horses. The word *temperat* would be euphemistic.

8. **Tiberim**] A plunge in the Tiber concluded the daily exercise.

olivum] oil, used by the wrestlers. *oliva* = the olive-tree: cf. Gk. *ἔλαιον* and *ἐλαία*.

10. **neque iam...**] 'And no longer has his arms black and blue with (the use of) weapons, formerly illustrious for often sending the *discus* and often the javelin clear beyond the limit (attained by his rivals).'

gestat] Frequentative, from *gero* = to wear: we cannot use the expression in English, and it is rare in Latin.

11. The *discus* was a flat circular stone. The statue of the Discobolos by Myron is famous. Unlike the game of quoits, the object was merely to hurl it as far as possible, hence *finem* is not the mark, or thing aimed at. *Disco* and *jaculo* explain *armis*.

12. *expedire* could only be used of a clear free throw, 'to send clear away.'

13, 14. **marinae filium Thetidis**] In post-Homeric legends (e. g. Ov. Met. 13. 162) Thetis is said to have hidden Achilles at Scyros, disguised as a maid, to keep him from Troy, where he was destined to glory and the grave. Note that the Greeks do not represent Achilles as a grim and grisly warrior, but as of fair and almost feminine aspect.

14. **sub lacrimosa...**] 'When the tearful fall of Troy drew near.' *Sub* with the acc. is used of a thing which is *imminent*, e.g. *sub noctem*, towards nightfall. Cf. next Ode, l. 19.

15, 16. **virilis cultus**] 'manly attire.'

ODE IX.

''Tis storm and winter outside: heap up the fire and bring forth the wine. All is in the hands of the gods, who will soon restore fine weather. Meantime to make the best of the present is wisest, and for those who are young to enjoy the days of their youth.'

1. **stet**] Soracte, to the north of Rome, was distinctly visible from the city, and prominent by its shape. Orelli well remarks that in summer the Italian mountains have a dim and hazy outline, but in winter are clear and well-defined. Hence *stet* = 'stands out clear with its white mantle of snow.'

4. **acuto**] (*acus*, *acer*) sharp, piercing.

6. **reponens**] Wickham gives 'piling again and again.' Perhaps *re* may be used in the very common sense of 'duly:' it was a *duty* to keep up a good fire on such a day.

benignius] The comparative indicates that it is to be 'with more than ordinary liberality.' *Benignus* is the opposite of *malignus* 'grudging.'

7. **deprome**] from the cellar, or better from the *diota.*

quadrimum] The poorer wines, such as the Sabine, could not be kept to a great age, as the finer vintages, such as the Falernian, could.

8. **Thaliarche**] An invented name. *Θαλίαρχος* would mean much the same as *συμποσίαρχος*, for which see Od. 4. 18.

diota] A jar with two ears (*δὶς οὖς*), therefore meaning the same as *amphora* (*ἀμφὶ φέρειν*), a jar with two handles.

9. **simul**] = *simulac*. 'As soon as they have laid to rest the winds now fighting to the death on the boiling ocean.'

13. **quid sit futurum cras...**] Cf. Od. 11. 8. Both lines are a concise epitome of one portion of the Epicurean philosophy, of which Horace was at any rate a professed disciple.

14. **quem Fors...**] 'Whatever sort of day chance shall give, add to the profit account.' **lucro appone** = put down to the side of gain, add as an item on the credit side.

16. **puer**] while young, in youth.

neque tu] By a frequent Latin idiom, when a person is described as being told to do two things, the pronoun is inserted in the second case with a view of strengthening the personal emphasis of the command. Cf. Hor. Epp. I. 2. 63:

Hunc frenis hunc tu compesce catenis.

17. **virenti**] Youth is always spoken of as green. The metaphor is of course from spring-time (*ver* = *quod vir*et).

18. **morosa**] = crabbed. *morosus* is one who consults only his own disposition (*mores*): its opposite is *moriger*, one who consults that of others.

areae] Lit. a threshing-floor, then a broad open space in a city.

20. **composita hora**] 'at the trysting-hour.'

21. **nunc et...**] 'Now too the pleasant laugh from an inmost corner, which betrays the lurking maiden, and the token snatched from her arm or finger, resisting but feebly.'

24. **male pertinaci**] i.e. not resisting. For a different use of *male* with adjectives see Od. 17. 25.

ODE X.

An ode to Mercury, detailing his various attributes.

1. **facunde**] i.e. as being the god of speech. Cf. Gk. *ἑρμηνεύω*, 'to interpret.' Acts xiv. 12, 'And they called Barnabas, Jupiter; and Paul, Mercurius, because he was the chief speaker.'

2. **feros cultus hominum recentum**] 'the yet uncivilized customs of newly-created men.' Notice that *recens* bears exactly the opposite meaning to that we usually assign to 'recent.'

3, 4. **voce et more**] 'by the gift of language and the institution of...'

3. **decorae**] Because true physical beauty is impossible without proper physical exercise.

6. **nuntium**] 'herald.'

7, 8. **callidum condere**] 'skilled in hiding.' *Condo* = *cum* and *do* (the same root as *τίθημι*), to put together, store up, hide. Cf. *ab-do, de-do, circum-do, man-do*, &c.

9. **te**...] 'At you, while in the very act of terrifying you, young scamp that you were, with threatening words, unless you should have restored . . . . , at you Apollo was fain to laugh, robbed of his quiver (in the very midst of his lecture).'

nisi reddidisses] contain the very threat of Apollo in partially oblique narration. Apollo's words would be *nisi reddideris*.

11. **dum terret**] = while he *was* trying to frighten you. *Dum* takes the present ind. even with reference to past actions.

13. **quin et**...] He is the guide of good men on earth and good souls below. Cf. the Gk. epithets *πόμπιμος* and *ψυχοπομπὸς* as applied to him.

14. **Priamus**] When he went to beg the body of Hector from Achilles, Il. 24. 334. The *dives* is not unmeaning, but suggests the valuable presents he took with him.

17. **reponis**] Cf. last Ode, l. 6, 'duly placing.'

18. **virga**] The *κηρύκειον*, or *caduceus*, so well known in all representations of the god.

coerces] 'keep together' (*cum-arceo*). The ghosts (*levis turba*) were prone to wandering.

ODE XI.

'Do not, Leuconoe, consult the astrologers. It is better to enjoy the present and allow the future to take care of itself.'

1. **ne quaesieris**] The use of the perfect subj. is somewhat more polite and less imperative than that of the present.

2, 3. **Babylonios tentaris numeros**] 'Make trial of Babylonian astrology.' Amid the decay of real belief, superstition was at this period rife at Rome, and especially a belief in the reading of the stars. The study of astronomy, and its false sister astrology, was especially practised by the Chaldaeans: cf. S. Matt. ii. 1, 'There came wise men from the east, &c.' *Numeri* are the calculations entered into in casting horoscopes and the like: hence the name *mathematici*. They were continually banished from Rome, but in vain (*genus hominum . . . . quod et vetabitur semper et retinebitur*, Tac. H. 1. 22), v. Dict. Ant. s.v. *Astrologia*.

5. **oppositis debilitat pumicibus mare**] 'makes the sea spend its strength on the confronting rocks.' The rocks are called *pumices* because they were eaten into holes like those in pumice-stone.

6. **sapias**, &c.] 'Be wise, strain wine, and, the course of life being short, cut down distant expectations.' Wine was strained through linen or snow. *spatium* doubtless refers to the old metaphor of life being a sort of race-course. *reseco* is to cut back, prune, reduce to reasonable limits.

7. **fugerit**] The perfect, to express suddenness of completion. Not 'it will be going,' but 'it will be gone.'

invida] 'grudging.' Cf. for the whole line the imitation of it in Persius, Sat. 5. 153:

vive memor leti! fugit hora, hoc, quod loquor, inde est.

8. **carpe diem**] Either 'pluck the flower of to-day's joys,' or 'snatch at the present day before it escape.'

ODE XII.

A courtly Ode in honour of Augustus; the sort of ode expected from time to time from a poet-laureate; it is of no great poetic power, but simple and dignified. It must have been written before the death of Marcellus, B.C. 23.

'Whom does the Muse choose to sing of in strains that may re-echo, like those of Orpheus, through the realms of poetry? What god, demi-god, or godlike man? Whatever the commencement, the end must tell of the Julian house, of Augustus, and its last-adopted scion, Marcellus.'

1. **quem virum...]** Imitated from Pindar, Ol. 2. 1,

ἀναξιφόρμιγγες ὕμνοι
τίνα θεὸν, τίν' ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν;

2. **sumis celebrare]** Verbs of wishing or resolving naturally take an infinitive. A slight and poetic extension of this liberty allows *sumere* (in the sense of 'to choose') to do the same.

3, 4. **iocosa imago]** 'laughter-loving,' or 'sportive echo.' Cf. *Vaticani montis imago*, Od. 1. 20. 7. Echo is a phantom voice (*imago vocis*).

7. **unde vocalem...]** 'Whence the woods in random haste followed the music of Orpheus.' The final syllable of *temere* is always elided.

9. **materna]** i.e. of Calliope.

11. **blandum et...]** 'Persuasive too to draw after him with his tuneful strings the listening oaks.' *blandum ducere*, so v. 25, *nobilem superare*. V. note on 3. 25.

auritas] Lit. long-eared. Here, I think, in the sense of 'with ears pricked up.' The oaks are represented as with every leaf pricked up to catch each note. Most commentators think the word unworthy of comment: it seems to me difficult.

13. **solitis]** Two instances will suffice. Virg. Ecl. III. 60, *A Jove principium*, and Aratus, *ἐκ Διὸς ἀρχώμεσθα*............... ......*τοῦ γὰρ καὶ γένος ἐσμέν* (quoted by St Paul, Acts xvii. 28).

14. **hominum ac deorum]** Cf. Virg. Aen. 1. 230, *O qui res hominumque deumque | aeternis regis imperiis.*

It is to be noticed that Jupiter is rarely spoken of as on a level with the other gods: here the difference is so great as to be almost one of kind, not merely of degree. In line 50 even Jupiter is made in turn partly subordinate to the Fates.

15. **variisque...]** 'And regulates the universe with changing seasons.' **mundum** is used purposely: without Jove's regulation the world would not be *mundus*, *κόσμος*, an ordered universe, but anarchy and chaos. *horae* = *ὧραι*.

17. **unde**] = *a quo*, from whom. So Virg. Aen. 1. 6, *genus unde Latinum* = from whom the Latin race.

18, 19. **secundum—proximos**] The point depends on the difference between these two words. *Secundus* (from *sequor*) is used of that which *follows*, and implies that there is, if not a connection, at any rate no strongly marked gap between two things; *proximus*, on the other hand, merely means 'next,' and would be compatible with the existence of the widest possible gap between two things. So Virg., Aen. 5. 320, of a race, says of 'a bad second,' *Proximus huic, longo sed proximus intervallo*. In Macaulay's famous instance of 'Eclipse first and the rest nowhere,' the second horse would be *proximus*, but not *secundus*.

21. **proeliis audax**] Some put a full stop after this and make it go with *Pallas*, but the run of the verse seems against this. For Bacchus, as a courageous divinity, see Od. 2. 19, 28: he is not only the god of wine, but the god of immortal youth and vigour.

22. **Virgo**] The huntress Diana.

26. **hunc equis...**] Hom. Il. 3. 237, *Κάστορά θ' ἱππόδαμον καὶ πὺξ ἀγαθὸν Πολυδεύκεα*. Hor. Sat. II. 1. 26, *Castor gaudet equis, ovo prognatus eodem pugnis*.

27. **quorum...**] Cf. Ode 1. 3. 2.

29. **defluit saxis agitatus humor**] The wind has driven the spray and surge high on to the rocks: now it drips from them again.

31. **et minax...**] 'And the threatening wave, because such is their pleasure, sinks back on the bosom of the deep.'

33. **quietum**] 'peaceful.' Numa Pompilius was the legendary author of most civil and religious, as Romulus was of most warlike observances.

34, 35. **superbos Tarquini fasces**] 'The proud sway of Tarquin' = the sway of Tarquin the Proud. Horace does not wish to mention Tarquinius Superbus as a hero; he mentions him indeed, but he is thinking of the glorious deeds connected with his expulsion. The thought of the great author of Roman freedom, Brutus, suggests the name of him who refused to survive the loss of that freedom, Cato.

35, 36. **Catonis nobile letum**] The suicide of Cato at Utica, after the battle of Thapsus (B.C. 46), is continually referred

to with indiscriminate praise by the poets and philosophers of the succeeding century. For the frequency of suicide under the empire, see Merivale, Hist. c. 64. 'Cato's glorious death' served as a ready excuse for numerous cowards, who found or fancied themselves unable to 'bear the slings and arrows of outrageous fortune.'

37. **Scauros**] The reference is to M. Aemilius Scaurus, consul B.C. 115 and 107, and censor B.C. 109. He accepted bribes from Jugurtha in B.C. 111, but there is no need to discuss whether he deserved the praise bestowed on him: his name is merely used as a typical one for 'a fine old Roman.'

38. **Paullum**] Consul with C. Terentius Varro; at the fatal battle of Cannae (B.C. 216) he refused to fly.

39. **insigni Camena**] 'the muse that gives renown.' Notice that in praise of these national heroes, he receives the aid of the national Camenae, not of the foreign and imported Μοῦσαι. Naevius, who was proud of the genuine national character of his poetry, in writing his own epitaph, says,

mortales immortales flere si foret fas
flerent divae Camenae Naevium poetam.

It is a remarkable defect in Roman poetry that it is to so great an extent an imitation of Gk. models and not the result of native inspiration.

41. **incomptis capillis**] Barbers were introduced at Rome B.C. 300. The elder Cato is called *intonsus*, Od. 2. 15. 11. These bearded ancients are a type of manly vigour.

43. **saeva paupertas et...**] 'Stern poverty and a farm handed down from father to son, with a modest homestead.'

The words *avitus apto cum lare fundus* give a very fair definition of the condition which the Romans called *paupertas*. It is here that of a small yeoman.

45. **crescit...**] A faultless line. The comparison expresses the sure, silent and steady growth of the fame of the name Marcellus. **occulto aevo**—'by the silent lapse of time.' *aevum* = αἰϝών, from root *i*, indicating 'to go' = that which passes away.

46. **Marcelli**] This family traced its origin to that Marcellus who won the *spolia opima* for the 3rd and last time B.C. 222, and conquered Syracuse B.C. 212. For the history of the young Marcellus see Dict. He married Julia, the daughter of

Augustus, B.C. 25. Virgil's famous lines, Aen. VI. 860—886, must be compared.

47. **Iulium sidus**] 'the star of the Julian line.'

The word 'star' is used generally in the sense of 'fortune' in reference to the astrological idea of a ruling star, and specially with reference to the comet (*Julium sidus*) which appeared about the period of Caesar's death, and indicated his reception into heaven.

51. **Caesaris**] i.e. Augustus.

tu...] 'may'st thou reign with Caesar for thy vicegerent' (Wickham).

54. **egerit**...] referring to the well-earned (*justus*) triumph in which the captives would be led through the streets of Rome.

55. **subiectos**...] 'The Seres and Indi who dwell close beside the coasts of the rising sun.' *Subjectus* here seems merely to indicate close proximity. The Seres lie close up to the extremest east, which is just above or beyond them.

57. **te minor**...] i.e. so long as he acknowledges thee as supreme. Cf. Od. 3. 6. 5, *Dis te minorem quod geris imperas.*

59. **parum castis**]=unholy. *luci:* for the use of 'groves' for idolatrous worship and rites, cf. the whole history of the children of Israel. Spots struck by lightning were held to be accursed.

ODE XIII.

'Jealousy and rage consume me, Lydia, when I hear you continually dwelling on the charms of Telephus, and see on shoulder or lip the trace of your fierce quarrels and frenzied reconciliations. Believe me, such passionate love does not last. Happy they whom a peaceful affection unites till death.'

1, 2. **Telephi...Telephi**] Lydia dwells with fond iteration on the beloved name.

2. **roseam**] 'rosy' (Wickham's 'lustrous' is wrong), so of Venus, Aen. 1. 402, *rosea cervice refulsit*

cerea] smooth and white as wax.

3. **vae meum**] 'A plague upon you, my heart boils and swells with angry bile.'

4. **iecur**] the seat of the affections and passions. **difficili** = hard to deal with, irritable, savage. **bile**, cf. Gr. *χολὴ* and *χόλος*, both meaning bile and anger, and the word *μελαγχολικός*.

6. **manent**] Notice the rare use of the plural after two disjunctive particles.

8. **mācerer**] The *a* is long, but *măcer:* so *sōpio*, *sŏpor*, *fīdo*, *fĭdes*, but on the contrary *rēgis*, *rĕgo*. 'By what slow-consuming fires I am inwardly wasting away.'

9. **uror**] Being put prominently forward, this word serves to connect this and the last sentence, which ended with *ignibus*. 'Yes, I burn whether quarrels rendered immoderate through wine have scarred those snowy shoulders, or your frenzied lover has left a memento with his tooth upon your lips.'

13. **non...**] *non* is not put for *ne*. 'You would not, if you were to listen enough to me, hope that he will be yours for ever...' Cf. Pers. Sat. 1. 6, *non, si quid turbida Roma elevet, accedas,* where Prof. Conington says *non* = *ne*, but the mistake is corrected in an excellent additional note at the end.

14. **dulcia barbare**] Note the juxtaposition. Their sweetness makes the barbarity grosser.

16. **quinta parte sui nectaris**] Some say *quinta* is merely used vaguely for a 'considerable' part. Others, with more reason, that Horace is referring to the Pythagorean division of all things into four elements, earth, air, fire and water, and a certain 'fifth existence' (*quinta essentia*, *πεμπτὴ οὐσία*, quintessence), of a higher nature which informed and animated the rest, and that therefore here Horace means 'the best part of her own sweetness.'

17. **ter et amplius**] A slight variation from the ordinary phrase *terque quaterque*.

20. **suprema citius die**] 'sooner than the day of death' is put by a natural inaccuracy for 'sooner than on the day of death.'

ODE XIV.

'Take heed, O ship, lest you drift out to sea again. Observe how shattered you already are by storms, and hasten eagerly into harbour and stay there.'

The ship is the State, which is spoken of as shattered by the storms of civil war, and in danger of drifting back into the same dangerous waters. As to date, the Ode would refer to any of the early years of the sole rule of Augustus, and it is mere guess-work assigning to it a special and definite time of composition.

Quintilian, VIII. 6. 44, refers to this Ode as an instance of Ἀλληγορία *quae aliud verbis aliud sensu ostendit ... navem Horatius pro re publica, fluctuum tempestates pro bellis civilibus, portum pro pace et concordia dicit.* It is obvious however that the allegory must not be pressed too closely in all its details, or a definite allusion looked for in such words as *Pontica* and *Cycladas*.

For the comparison of the State to a ship, and of statesmen to pilots, cf. Aesch. S. c. Theb. 1, and innumerable passages of Cicero to be found in Dict. under the word *guberno*.

2. **fortiter occupa portum**] 'By a strong effort hasten to reach harbour (before it is too late).' For *occupo* cf. Gk. use of φθάνειν with a participle, and Od. 2. 12. 28, *interdum rapere occupat* = is the first to snatch.

3. **nonne vides...**] 'Mark you not how the side is bare of rowers, and the mast damaged by the swift Afric wind, and how the yard-arms groan?...' It is better to understand *sit* after *nudum*, than with Orelli to make *latus*, *malus* and *antennae* all nominatives to *gemant*.

6. **antenna** = *antemna* = ἀνατεινομένη. It is from words such as this that we infer that the pres. part. passive in μενος was common originally to both Latin and Greek. Cf. *Vertumnus, alumnus*, &c.

funibus] Cf. Acts xxvii. 17, βοηθείαις ἐχρῶντο ὑποζωννύντες τὸ πλοῖον, 'undergirding the ship.' Ropes seem to have been passed under the keel and drawn tight to prevent the timbers starting. We must always bear in mind the small size of ancient ships.

7. **carinae**] The plural is rare: it may be that the poet is thinking of the two sides of the keel which the ropes would hold together. Some MSS. seem to read *cavernae*, which is said to be 'the ribs.' Cf. Virg. Aen. 2. 19.

8. **imperiosius**] 'too tyrannous.' The very shape and size of the word is expressive.

10. **di...**] Cf. Ov. Her. 16. 112, *accipit et pictos puppis adunca deos*. Representations (statues or pictures?) of the gods were placed in the stern, for the sailors to invoke in seasons of danger or difficulty.

11. **Pontica pinus**] The forests of Pontus afforded ample material for ship-building. The suggestion that there is a reference to Sextus Pompeius the son of the conqueror of Mithradates of Pontus, is far-fetched and incredible.

13. **nomen inutile**] The reputation of Pontic timber would be of no avail to the ship in storm; so, the reputation derived from early history would be of no avail to Rome amid the billows of civil strife.

14. **pictis**] is emphatic: it is no empty decoration which can afford confidence in danger.

15. **tu**] 'Do thou take heed, unless thou art destined to be the sport of the winds.'

16. For *debere ludibrium* 'to owe a laughing-stock,' cf. Gk. *γέλωτα ὀφλισκάνειν*.

17. **nuper...**] i.e. during the actual occurrence of the civil wars.

18. **nunc...**] now that they are over and threaten to revive.

19. **nitentes**] Cf. Od. 3. 28. 19, *fulgentes Cycladas*. The epithet alludes to the effect produced by the sun glistening on their marble rocks. Cf. Byron:

> 'The isles of Greece, the isles of Greece!
> *   *   *   *   *   *   *
> Eternal summer gilds them yet,
> But all, except their sun, is set.'

20. **Cycladas**] From κύκλος, because they were in a circle round Delos.

ODE XV.

A mythical ode, in which Nereus is represented as predicting the fall of Troy to Paris when carrying off Helen.

1. **pastor**] 'the shepherd,' i.e. Paris. See Class. Dict. for his exposure on Mt Ida, and being brought up by a shepherd.

2. **perfidus hospitam**] Cf. 13. 14, *dulcia barbare:* the fact that she was his hostess made the perfidy specially perfidious. Od. 3. 3. 26, he is called *famosus hospes*. Cf. too Aesch. Ag. 401, ᾔσχυνε ξενίαν τράπεζαν κλοπαῖσι γυναικός.

3. **ingrato...**] 'Nereus o'erwhelmed the swift winds with a calm that made them chafe that he might recite the deadly decrees of fate.'

ingrato might also refer to the vexation caused to Paris by the delay: for its reference to the winds cf. Virg. Aen. I. 55, *Illi indignantes......* of the imprisoned winds.

4. **caneret**] Continually used of prophetic utterance, see Dict. It indicates stately, measured speaking. We must remember too that oracles were usually delivered in hexameter verse.

5. **Nereus**] Cf. Hesiod, Theog. 233:

Νηρέα τ' ἀψευδέα καὶ ἀληθέα γείνατο Πόντος.

mala avi] 'Evil are the omens with which thou conductest home a bride whom......' For *avis* = an omen cf. *augur*, *auspex*, and their derivation, and the Gk. ἐδεξάμην τὸν ὄρνιν, also Od. 3. 3. 61, *alite lugubri*.

For the evil forebodings aroused in Troy itself by the rape of Helen, see an incomparable passage Aesch. Ag. 406, beginning: ἄγουσα δ' ἀντίφερνον Ἰλίῳ φθοράν......

7. **coniurata**] 'Having bound themselves by an oath to...'

9. **adest**] The prophetic present: the bard 'rapt into future time' sees what is destined to be already taking place.

10. **quanta moves...**] 'What grievous disasters thou art arousing for the race of Dardanus.' *quanta funera* can scarcely be the same as *quot funera* = how many deaths. Perhaps the phrase is a brief expression for 'how many and how grievous deaths.'

Dardanae] Wickham has a good note, that 'the poets, and especially Horace, use the names of nations and tribes as adjectives instead of the fuller derivative forms in -ius or -icus.' Cf. 2. 9. 1, *Medum flumen*. 3. 7. 3, *Thyna merce*. Virg. Aen. 6. 877, *Romula tellus*.

11. **aegis**, *αἰγίς* (from ἀΐσσω to flash, or αἴξ a goat). For a full description of it see Il. 5. 735, &c. See also Dict. Ant. s. v. for representations of Athena wearing it.

12. **currus et rabiem**] Notice the combination of the abstract and the concrete, 'prepares her chariot and wrath.' Orelli remarks that this is a favourite usage with Tacitus: cf. Ann. 1. 68, *vulgus trucidatum est donec ira et dies permansit*. For Horace's phrase cf. Hymns Ancient and Modern, 156:

'His *chariots of wrath* the thunder-clouds form.'

13. **nequiquam**] 'Vainly confident in Venus' guardianship shalt thou comb thy love-locks, and apportion on the unwarlike lute the songs that ladies love.'

Cf. Hom. Il. 3. 54:

οὐκ ἄν τοι χραίσμῃ κίθαρις τά τε δῶρ' Ἀφροδίτης,
ἥ τε κόμη τό τε εἶδος, ὅτ' ἐν κονίῃσι μιγείης.

Veneris praesidio] Because he had awarded her the golden apple in the famous judgment of Paris. Cf. Tennyson's Oenone.

14. **pectes caesariem...**] Notice the feminine softness and beauty Horace has imparted to these two lines. In all great poets the language used is, perhaps unconsciously, modified so as almost in its sound to correspond to the feelings or events they describe: a comparison between Milton's rugged power in describing Satan and Hell, and his melodious softness in portraying Eve and Paradise, well illustrates this.

15. **carmina divides**] Orelli explains this, 'divide the song between the voice and instrument.' But when we think of the Latin use of *modi*, *numeri*, and the English 'measure,' there would seem little doubt that the phrase means 'to set songs to a measure, or, to music.' The rendering, 'will divide songs to women,' i. e. sing one to one and another to another lady, is simple but intolerable.

16. **thalamo**] Cf. Il. 3. 381, of Venus saving Paris from the fight, *ἐκάλυψε δ' ἄρ' ἠέρι πολλῇ | κὰδ δ' εἷσ' ἐν θαλάμῳ εὐώδεϊ κηώεντι*. Translate, 'in your bridal chamber.'

18. **celerem sequi**] Notice the infinitive. The phrase is added to distinguish this Ajax, *Οἰλῆος ταχὺς Αἴας*, from the greater Ajax, son of Telamon.

19. **tamen heu serus...**] 'For all that, though late, dust shall defile those adulterous locks.'

20. **crines**] Some read *cultus:* but 'adulterous locks' is a forcible and bold phrase for describing the curled and glossy locks of the adulterer Paris, soon to be disordered and dabbled with blood.

21, 22. **exitium genti**] 'Ulysses, ruin to thy race:' the dative after a noun is rare, but in this case the noun is put, with great addition to the force, for the adjective *exitialis* which would naturally have the dative. Let the student insert here, 'ruin of thy race,' or 'ruinous to thy race,' and observe how weak they are compared with Horace's phrase.

22. **non...respicis?**] The sudden question gives vividness and reality = 'Look round! do you not see...?'

24. **Teucĕr et**] Cf. 5. 36, *ignĭs*. The licence is allowed in this metre in Greek. Several MSS. have *te*, but this seems an obvious correction, and also makes the plural *urgent* very awkward.

24, 25. **sciens pugnae**] Homer's *μάχης εὖ εἰδώς*, and cf. *citharae sciens*, Od. 3. 9. 10.

26. **Merionen**] Charioteer of Idomeneus.

27. **nosces**] 'Thou shalt learn to know,' 'Thou shalt become acquainted with,' in a threatening sense. Notice distinction between *nosco* and *novi*.

29. **quem tu...**] 'From whom thou shalt fly, as the stag, forgetful to graze, flies from the wolf he has seen on the opposite side of the valley, poor timid animal, panting, with head erect.'

31. **sublimi**] Wickham refers to the Gk. *μετέωρος*, and *πνεῦμ' ἔχειν ἄνω*, and says, 'the breath is stopped midway, can't get down, but stays at the entrance of the lungs.' That *sublimis anhelitus* means breath stopped at the top of the larynx, I cannot conceive: the explanation may be scholarly and scientific, but it is neither poetic nor sensible. Let any one stand before Landseer's 'Monarch of the Glen,' and say what his idea of *sublimi anhelitu* applied to a startled stag is.

33, 34. **iracunda classis Achillei]** The anger which made Achilles separate his ships and men from those of the other Greeks. For the gen. cf. *Ulixei*, 6. 7.

ODE XVI.

'Fair lady, do what you choose with my scurrilous verses: they were written in a passion, and passion is ungovernable. Prometheus in making man is said to have added, among other qualities, a portion of the wrath of the lion. Passion has ever proved ruinous: I too was urged by it to make my libellous attacks, which I am now eager to recant.'

This ode is a *παλινῳδία* or recantation. The most famous palinode is the one referred to by Horace Epod. 17. 42,

infamis Helenae Castor offensus vice
fraterque magni Castoris victi prece
adempta vati reddidere lumina.

It was written by Stesichorus when deprived of his sight for libelling Helen; it was certainly thorough enough, for it begins by denying that Helen ever went to Troy (Plat. Phaedr. 243 A).

Whether the *criminosi iambi* are to be found in the extant writings of Horace or not is a question that can never be settled, and will probably therefore be always debated. Epodes 5 and 17 are most frequently referred to.

3. **pones]** 2nd pers. fut. for a polite imperative. *ponere modum* = to put a limit to them, i.e. destroy them. There is also a suggestion that the iambics had been without *modus*, limit, measure, moderation.

iambis] Archilochus is said to have invented the iambic, and to have employed it in his well-known lampoons. Cf. Hor. A. P. 79, *Archilochum proprio rabies armavit iambo.* Hence iambics became much used in such scurrilous poetry, for which indeed they are admirably adapted, the iambic being as little as possible removed from the language of ordinary life and conversation.

3, 4. **sive...sive**] The third line of an alcaic stanza rarely ends with two dissyllables except when one of these is repeated as the first word of the fourth line: cf. 26. 7, *necte flores, necte*.

5. **Dindymene**] The goddess who dwells by Mount Dindymus in Phrygia, i.e. Cybele.

non adytis...] 'Nor does its Pythian inhabitant equally shake (or terrify) the mind of his priests in (or perhaps 'by means of') his inmost shrine.' *adytis* goes in construction partly with *incola*, partly with *quatit*.

The ἄδυτον (unenterable place) was a small cavern in which was a deep cleft in the rock, over which was placed the tripod on which the priestess sat. Munro's note on Lucr. 1. 738.

The spelling with *y* shews that this is not a word of Latin development, but a Greek word borrowed, and reproduced in Latin letters. The Latin had no symbol for the Greek sound υ (between *u* and *i*) and therefore at a late period, as is shewn by its late position in the alphabet, introduced the letter Y, the Greek Υ, which is therefore only found in Latin in pure Greek words, e.g. *lyra*, *amystide* (36. 14).

7. **acuta**] 'shrilly-sounding,' 'piercing.'

8. **geminant**] 'clash;' well illustrated by Lucr. 2. 635, where the Corybantes are said *pulsare aeribus aera*, for which Horace uses the curious phrase *geminare aera*, i.e. to strike cymbal against cymbal.

9. **tristes ut irae**] The *ut* comes after *aeque*, the words *non acuta sic geminant Corybantes aera* coming in somewhat parenthetically as regards the main construction.

irae] In plural, 'outbursts of passion.'

Noricus] The district of Noricum (about the Tyrol) was celebrated for its iron.

11, 12. **tremendo Iuppiter...**] 'nor heaven itself falling in with dreadful confusion.'

Jupiter, the god of the sky (see note on 1. 26), is put for the sky itself, and *ruens* (as in Virgil, G. 1. 324, *ruit arduus aether*) expresses that heaven itself seems to be rushing in thunder, and lightning, and rain, down upon the earth.

The peculiar rhythm *Iuppiter ipse ruens* (which would make the 2nd half of an Ovidian pentameter) is rare in the fourth line of alcaics, doubtless as hurrying the line too much along. Here it is used effectively to express the quick descent of the deluge.

13. **fertur Prometheus...]** This stanza must be taken either by supplying *esse* after *coactus*, and joining *coactus esse* and *apposuisse* by *et*, or else by making *coactus* a participle and *et* = *etiam*, 'along with' or 'among the rest.'

13, 14. **principi limo]** 'our original clay.'

16. **stomacho]** Cf. 6. 6.

17. **irae]** Notice how the prominent repetition of the word connects the stanzas.

18. **et altis...]** 'And for towering cities (ethic dative) have proved a final cause why they perished from their foundations...'

Such phrases as *esse causae*, *dedecori*, *probro*, *odio*, and the like, with a second dative of the person or thing affected, are very frequent. *stare causae* is a stronger phrase than *esse causae*, meaning not merely 'to be a cause,' but 'to be a sure, strong, adequate cause.' The simple verb *sto* is always very emphatic and powerful: its brevity gives it force, cf. the well-known *Stat Fortuna Domus*.

21. **aratrum]** The walls of a new city were marked out with the plough, and so the utter destruction of a city is symbolized by the plough being driven over its walls.

insolens] 'arrogant.' The word indicates that extravagance of conduct which marks those who find themselves in a position to which they are unaccustomed.

24. **celeres]** 'headstrong.'

25. **furentem]** Cf. Ep. 1. 2. 62, *Ira furor brevis est*—'Anger is a short attack of insanity.'

25, 26. **mitibus tristia]** *mitis* is often used of smooth, mellow wine, and *tristis* of that which is rough and bitter to the taste (cf. Virg. G. 1. 75, *triste lupinum*).

26, 27. **dum fias]** *dum* with the subjunctive is never temporal, but nearly always = *dummodo*.

'Provided that, if I recant my abuse, you become.......'

ODE XVII.

'Tyndaris, come and visit my farm. Even Faunus often quits his native haunts to guard this spot; here the goats browse in safety while he plays his pipe. Indeed all the gods love and guard me: here you will find rural abundance with full horn, repose, music and revelry without riot.'

1. **Lucretilis**, a Sabine mountain overhanging Horace's villa. Pan is always described as ὀρειβάτης (and here Horace evidently identifies the Latin Faunus with the Greek Pan), and his native haunts were the mountains of Arcadia, especially Lycaeus.

2. **mutat]** 'accepts in exchange.' Notice the difference of the construction of *muto* here and in the last lines of the preceding ode.

3. **defendit]** 'wards off,' from *de* and *fendo* = to strike aside. Cf. *offendo*, to strike against.

aestatem] *aestas* = *aethtas* (which by the laws of euphony becomes *aestas*) from αἴθω, to blaze, 'the fierce summer heat.'

4. **usque]** 'right on,' 'continually,' is used here in almost the same sense as *semper*.

6. **latentes arbutos]** i.e. concealed amid the other shrubs. For the fondness of goats for the leaves of the arbutus cf. Virg. Ecl. 3. 82, *Dulce satis humor, depulsis arbutus haedis*.

6, 7. **deviae...]** 'the wandering ladies of an unsavoury lord.' The expression is very peculiar even in Latin, and worse in English.

For the terms *uxores*, *mariti*, applied to animals, cf. Virg. Ecl. 7. 7, *Vir gregis ipse caper*, and Theoc. 8. 49, ὦ τράγε τᾶν λευκᾶν αἰγᾶν ἄνερ.

9. **Martiales]** A standard epithet of wolves. It was a she-wolf that suckled the famous offspring of Mars.

Haediliae] An unknown spot. Bentley suggested *haeduleae*, i.e. little kids, but the word nowhere occurs, and Orelli well points out that after several references to goats in *capellis* and *uxores mariti* any further reference would be objectionable.

10. **utcunque**] 'whenever.'

Tyndari] A purely fictitious name, as is *Cyrus*, l. 25.

fistula] Cf. Virg. E. 2. 32, *Pan primus calamos cera coniungere plures | Instituit.* The Panpipe is well known: Horace identifies Pan and Faunus.

11. **Usticae**] Unknown; probably a valley; **cubantis** = low-lying. Cf. Theoc. 13. 40, *ἡμένῳ ἐν χώρῳ.*

13. **pietas**] Dutiful affection, the feeling a son should bear to his father; hence the standing epithet *pius* applied to Aeneas because of his devotion to Anchises.

13, 14. **dis est cordi**] 'is dear to the gods.'

14. **hic tibi copia...**] 'Here abundance with horn of plenty shall flow for thee to the full (i.e. shall pour forth her treasures till you are satisfied) rich in all the glories of the country.'

16. **ruris honorum**] would include fruit, flowers, and the like; the gen. is partly dependent on *copia*, partly on *opulenta*, cf. Od. 4. 8. 5, *dives artium.*

For the legends connected with the *benignum cornu* (cf. our use of cornucopia) see Class. Dict. under the words 'Achelous' and 'Amalthea.'

18. **fide Teia**] 'strings of Teos,' i.e. such as were struck by Anacreon of Teos, the poet of love and wine, and therefore aptly introduced here.

19. **laborantes in uno**] 'lovesick for the same man.' *Laboro* is like the Gk. *πονεῖν*, to be in difficulties: *in uno* expresses the fact that the cause of the troubles of both was to be found *in* one man.

20. **vitream**] 'glassy-green:' all sea-nymphs are represented as of the colour of sea-water. So they are called *caeruleae;* the Gk. word is *ὑάλινος.*

21. **innocentis Lesbii**] 'harmless Lesbian.' The Romans imported wine from Lesbos and also from Chios, cf. Epod. 9. 34, *Chia vina aut Lesbia.* *Innocens* is used in the sense in which an Irishman would say of whiskey, 'There's not a headache in a hogshead.'

22. **duces**] 'quaff:' the word indicates to take a long deep draught (*duco* = I draw), and always implies drinking with gratification. Cf. Od. 3. 3. 24.

22, 23. **Semeleius Thyoneus**] Bacchus' mother was called both Semele and Thyone, but the word *Thyoneus* is here obviously used with reference to its derivation (*θύειν*, Thyias) = the god of rage and revelry.

25. **suspecta**] i. e. of infidelity, and therefore afraid of the jealous rage of headstrong Cyrus.

male dispari] = very badly matched. Wickham well says '*male* intensifies the unfavourable force of the adjective.' It is an entirely different use from *male sanus* = *insanus*, and would seem to be only used with adjectives that convey an idea of blame.

28. **immeritam**] You have never deserved such treatment, much less therefore has your poor innocent dress. Cf. use of *immeritus* Sat. 2. 3. 7.

ODE XVIII.

'You cannot do better, Varus, than plant abundance of vines at Tibur. Total abstainers find life full of care: on the other hand, many instances warn us of the dangers of intemperance. Bacchic orgies have their risks: self-love, self-glorification, and bad faith too often follow in their train.'

1. **nullam sevĕris**] For use of perf. subj. in polite prohibitions cf. 11. 1.

The line is closely imitated in metre and sense from Alcaeus, of whom we possess the fragment

μηθὲν ἄλλο φυτεύσῃς πρότερον δένδριον ἀμπέλω.

Vare] Unknown. He may be the same as the Quinctilius (Varus) of Ode 24, q. v.

2. **Tiburis et moenia Catili**] For Tibur see 7. 13. Catillus is said to have been the son of Amphiaraus and to have been the father of three sons, Tiburtus, Coras, and Catillus, who founded Tibur and called it after the eldest.

Horace uses the form Cātīlus for convenience: Virg. Aen. 7. 672 has Cātillus. So we have both Porsĕna and Porsenna.

3. **siccis**] V. note on *udus*, 7. 22. The word seems rather conversational and commonplace than poetical.

4. **mordaces**] Cf. Aesch. Ag. 103, *θυμοβόρος λύπη*, 'carking, soul-consuming anxiety.' Cf. the Homeric phrase *ὃν θυμὸν κατέδων*, eating his heart.

aliter] 'by any other means,' i.e. than by avoiding becoming one of the *sicci* or total abstainers.

5. **gravem militiam crepat**] 'keeps harping on the hardships of campaigning.' *crepat* = *παταγεῖ*. We use the phrase, 'to rattle on about a thing.'

7. **at, ne quis**...] 'But lest any one transgress that use of his gifts which modest Liber allows, the combat . . . . warns us, and so does . . . .'

For this quarrel at the marriage of Pirithous king of the Lapithae with Hippodamia see Class. Dict. It is especially known as forming the subject of the sculptured metopes of the Parthenon, executed by Phidias, and now in the British Museum.

8. **super mero**] 'over the wine,' or perhaps 'after:' it is very difficult to find a parallel to the use of *super* here. Others say 'on account of,' and compare Od. 3. 18. 7, *super urbe curas*.

9. **non levis Euius**] *non levis* = 'very severe;' an euphemistic use, very common in some writers, and especially in Thucydides, e.g. *οὐχ ἧσσον* = very much more. Cf. too 24. 17, *non levis*, and 37. 32, *non humilis*.

Eŭius, i.e. the god to whom the cry *εὐοῖ* is addressed.

10. **cum fas**...] 'When men in their eagerness (or passion) distinguish right and wrong only by the narrow limit that lust determines,' i.e. lust or passion induces men to neglect the broad distinction between right and wrong, and persuades them that there is very little difference between the two, in fact that in many cases they shade absolutely into one another.

11. *discerno* = *dis*, apart, and *cerno*, *κρίνω*, I separate.

Bassareu] from *βασσάρα*, a fox-skin worn by Bacchants.

candide] in all the glow (*candeo*) of youth.

12. **quatiam**] = 'arouse' or 'disturb,' at the same time the word has reference to the *brandishing* of the thyrsus.

nec variis . . .] 'nor recklessly bring to light things concealed beneath varied leaves.'

He refers to certain sacred chests or arks containing the vessels, &c. for the mysteries, only produced on certain solemn occasions, at other times covered with leaves.

13. **tene**] = 'check.' He suddenly appeals to Bacchus to restrain the exciting Phrygian music, which he represents himself as actually hearing, and which too soon leads to frenzy.

Berecyntio] i.e. such as were used in the worship of Cybele on Mt Berecyntus. Cf. *Dindymene*, 16. 5.

14. **tympana**] From τύπτω, timbrels.

15. **plus nimio**] A very frequent phrase = Gk. ὑπεράγαν, 'far too much' or 'too much by far.'

16. **arcanique Fides...**] 'Faith prodigal of secrets, more transparent than glass.' There is much power in describing Faith which is unfaithful as Faith notwithstanding: the antithesis between what it is and what it ought to have been is made very vivid.

ODE XIX.

'Venus is determined that I should again be the victim of love; and it is Glycera who inflames my passion. Venus attacks me with all her power and forbids me to sing of wars or anything but what concerns herself. Quick, slaves, quick! an altar and a victim! let us endeavour to appease the imperious goddess.'

1. **saeva**] because of the noted cruelty and imperiousness of love.

2. **Semeles**] Orelli thinks the Gk. form of the genitive ought to be preferred, though the MSS. give *Semelae*, a Latin form.

4. **finitis...**] 'To devote myself again to the amours that (I had hoped) were done with.'

7. **grata protervitas**] 'charming recklessness' or 'petulance.'

8. **lubricus aspici**] *Aspici* is the epexegetic infinitive, necessary to explain the epithet *lubricus* as applied to a face. As a road is too slippery and glassy for the feet to stand on, so her face is too dazzling and deceptive for the eyes to rest on.

11. **versis animosum equis**] 'courageous with retreating steed.' The sudden onset of the Parthian light cavalry, and the showers of arrows they had been trained to pour into the enemy while riding away, had been fatally experienced by the heavy-armed Roman legionaries on the sandy plains of Charrae and never forgotten.

Cf. Virg. Georg. 3. 31, *Fidentemque fuga Parthum versisque sagittis.* We use the expression 'a Parthian arrow' of a sarcasm launched by a person just retiring and which cannot therefore be replied to.

13. **vivum caespitem**] Fresh-cut, living turf, to form an impromptu altar.

14. **verbenas**] A technical word of uncertain derivation, applied to all boughs or green things used in religious rites.

16. **mactata**] 'She will come with lessened violence when we have sacrificed a victim.'

macto is an active verb from the root *mag* (cf. *magis*, *major* =*magior*, *μακρὸς*) and means (1) to increase or magnify, hence *mactare deos extis*, to honour the gods with entrails, (2) to sacrifice, as here, the word having become confined to the religious meaning of honouring by sacrifice.

ODE XX.

An invitation to Maecenas to come and see him at his Sabine farm. The wine he can offer will be poor, but had been specially bottled by himself in honour of an interesting event in Maecenas' life.

1. **potabis**] 'You will drink if you accept my invitation' =I shall be glad if you will come and drink.

Sabinum] Wine grown in the immediate neighbourhood, which was not celebrated for its wine.

2. **Graeca testa**] For use of Greek wines cf. 17. 21. The jar would retain some of the aroma of the nobler vintage (*Quo semel est imbuta recens servabit odorem | testa diu*, Epist. 1. 2. 69) and impart it to the Sabine wine. Cf. the practice of keeping whiskey in old sherry casks.

ipse] marks the care he had bestowed on it.

3. **conditum levi**] 'stored up and smeared' (with pitch). Cf. Od. 3. 8. 9,

Hic dies . . . corticem astrictum pice *dimovebit amphorae*.

Pitch was used for thus securing the cork from the effects of mildew and the like, just as we use wax or a leaden capsule.

4. **plausus**] He was cheered on entering the theatre after an illness. Cf. Od. 2. 17. 25.

5. **eques**] It has been well pointed out that there is force in this reference to the fact that Maecenas remained contented with the comparatively humble position of an *eques*, when the poet is inviting him to his own humble roof. Bentley's suggestion of *clare* for *care* spoils the whole friendliness and pleasantness of the ode, and is on a par with many of the suggestions of that eminent and eccentric scholar.

paterni] Cf. 1. 1. 1 and Od. 3. 7. 28. The Tiber is called *Tuscus alveus*.

6, 8. **iocosa imago**] See note on 12. 3.

7, 8. **Vaticani montis**] Wickham's note is 'The theatre of Pompey, which was the only one finished at this time, stood at the S. end of the Campus Martius, so looking across the Tiber on the Janiculan and Vatican hills.'

9. **Caecubum**, &c.] For these wines see any Dict. of Ant. The *Caecubus ager* is in Latium, so is *Formiae*. *Cales* and the *Falernus ager* are in Campania. They are all expensive and luxurious wines.

domitam] = 'pressed.'

10. **tu bibes uvam**] *Tu* is strongly contrasted with *mea*, the luxury of Maecenas' own palace with what he will find at Horace's farm. The fut. *bibes* is by no means easy: Orelli says it is the ordinary concessive future (as in 7. 1 and 6. 1), 'Do you drink, for all I care' or 'You shall drink for all I care,' but this translation seems very inappropriate here. Munro (Journal of Philology, 1871, p. 350) advocates *vides* in the

sense of *provide* instead of *bibes*, and for the meaning 'provide' compares Ter. Heaut. 3. 1. 48, *aliud lenius sodes vide*, 'please provide something mellower.'

11. **temperant**] The vines are said to 'qualify his cups.' The usual expression is 'to qualify wine (with water) in cups:' *temperare* is the regular term for mixing wine with water.

Personally I am not satisfied with this explanation, and suggest that *temperare pocula*='to mellow cups,' i. e. fill them with mellow wine, thus bringing out the contrast with the rough, harsh, Sabine wine, which could not be said to afford a mellow draught.

ODE XXI.

An Ode in honour of Apollo and Diana to be sung by a chorus of youths and maidens. Orelli is probably right in considering the ode too slight to have been written for any great public occasion: the other commentators amuse themselves by guessing what the occasion may have been, the best conjecture being that of Franke who suggests the year 28 B.C. when the temple of Apollo on the Palatine was dedicated (see Ode 31) and quinquennial games instituted in memory of the battle of Actium in honour of Apollo and Diana. For the whole ode cf. the Carmen Saeculare. Apollo and Diana always go together under numerous names, e.g. Phoebus and Phoebe, Janus (Dianus), Diana, Sol and Luna, Apollo and Artemis: they are the male and female representatives of the same power.

2. **intonsum**] In Homer ἀκερσεκόμης: he is represented as eternally youthful. His statues are numerous: note especially the Apollo Belvedere.

Cynthium] Cynthus is a mountain in Delos.

3. **Latonam**] or Leto was the mother of both Apollo and Artemis in the island of Delos, Zeus being their father.

5. **vos**] = *o virgines.*

laetam fluviis...] Because she was a huntress: her favourite haunts are subsequently specified.

coma] = foliage. Cf. Odyss. 23. 195, ἀπέκοψα κόμην τανυφύλλου ἐλαίης.

6. **Algidus**, a mountain in Latium near Tusculum and the Alban Mt.

7. **nigris**] Dark, gloomy, introduced to contrast the dark timber of Erymanthus with the fresh green of Cragus and thus give pictorial effect. Cragus is in Lycia, Erymanthus in Arcadia.

11. **insignem**] Understand *Apollinem*, *humerum* being = 'as to his shoulder.'

fraterna] Invented by Mercury (cf. Od. 10) and given to Apollo.

13. **hic**...] Apollo could not only bring plagues (cf. Hom. Il. 1. 42—52) but avert them; in Greek tragedy he is constantly invoked as Παιάν or the Healer.

15. **Persas atque Britannos**] i.e. the remotest barbarians of the East and West. The Britons were as yet only known from the hurried expeditions of Julius Caesar.

16. **aget**] 'shall drive away.'

ODE XXII.

'The just and innocent need no protection, Fuscus, through whatever dangers their path leads them. At any rate I know that a monstrous wolf did not attack me while I was wandering in the woods thinking of Lalage. In any climate I shall feel safe and contentedly sing my lady's charms.'

Of Aristius Fuscus our principal knowledge is derived from Horace, Ep. 1. 10. 3, where he says,

paene gemelli
fraternis animis, quidquid negat alter et alter,
annuimus pariter vetuli notique columbi.

He seems to have been a man of studious tastes, and distinguished as a critic (*grammaticus*).

1. **integer vitae**] 'He who is blameless in (respect to) his life.' So Ovid Met. 9. 441, *integer aevi*. The grammarians call it the gen. of respect.

integer] (from *in*, *tango*) indicates that which is free from all taint or blemish.

sceleris] is a simple partitive genitive, *purus* being = having no share in.

2. **Mauris**] Merely pictorial.

5. **Syrtes aestuosas**] Orelli prefers the rendering 'the scorching desert that borders the Syrtes' and compares *aestuosa Calabria*, 31. 5. It seems simpler to take Syrtes in its ordinary sense and translate, 'the boiling or stormy Syrtes,' and to compare Od. 2. 6. 3, *Barbaras Syrtes ubi Maura semper* Aestuat *unda*.

6. **inhospitalem**] Aesch. Prom. Vinct. 20 calls the Caucasus *ἀπάνθρωπος πάγος*.

7, 8. **fabulosus Hydaspes**] This river (the Jelum) is a tributary of the Indus: it was on its banks that Alexander defeated Porus (B.C. 327). It is called *fabulosus* as being in the unexplored East about which numberless stories would be current at Rome.

8. **lambit**] 'washes.'

9. **namque**] He proves his general statement by an instance that had occurred to himself. He attributes the same almost sacred poetic character to himself, Od. 3. 4. 9, where the birds cover him with leaves for protection. So too Od. 2. 17, and the *di me tuentur* of 17. 13.

10. **et ultra...**] 'And wandered beyond my boundaries in utter carelessness, a wolf fled from me though unarmed, a monster such as neither...'

11. **curis expeditis**] Cares harass and hamper us (*impediunt*), hence, *curis expeditis*, when the bonds of care are unloosened, a man is at ease, careless: it was in such a moment of perfect freedom and poetic abstraction that Horace ran into danger.

14. **Daunias**] That part of Apulia near Mt Gargarus; so called from Daunus who there founded a kingdom. The word is formed on the model of Gk. adjectives feminine.

15. **Iubae tellus**] i.e. Mauretania or Numidia. Juba I., king of Numidia, committed suicide after the battle of Thapsus. His son was made king of Numidia by Augustus, B.C. 30, and in B.C. 25 received Mauretania instead: the latter date is fixed by some as the date of the ode. Gaetulian lions are most frequently referred to by the poets, but that does not prove that *Iubae tellus* is here = Gaetulia.

17. **pigris campis**] 'lifeless plains.' He refers to the frigid zones. For a description of the five zones, two frigid, two temperate, and one torrid, see Virg. G. 1. 233—239.

For *pigris* cf. *bruma iners*, 4. 7. 12: extreme cold of course checks vegetation and life.

19. **quod latus...**] 'That quarter of the world over which ever lower mists and an ungenial sky.'

22. **in terra domibus negata**] i.e. uninhabitable. According to Virgil, l. c., the temperate zones alone were habitable.

23. **dulce ridentem**] *dulce* is really a cognate acc. As you can say *dulcem risum ridere*, you can say *dulce ridere.* So *perfidum ridere* and innumerable other instances.

ODE XXIII.

'You avoid me like a timid fawn, Chloe, that is frightened at every sound. Yet I am no tiger or lion, and you are old enough to quit your mother's side.'

4. **siluae**] Notice this trisyllabic form. We must remember that the Romans pronounced V like a semivowel.

5. **nam seu...**] 'For whether the arrival (= first breath) of spring has shivered among the quivering leaves...'

5, 6. **veris adventus**] implies the thought of the gentle zephyr which accompanies it. Cf. Lucr. 5. 736:

> *it ver et Venus et veris praenuntius ante*
> *pennatus graditur Zephyrus.*

5. **inhorruit**] beautifully expresses the shivering and quivering of the leaves as the breeze rustles through them.

8. **tremit**] The nom. is the fawn.

9. **atqui**] A very favourite word of Horace in beginning a stanza, and expressing a strong objection or remonstrance.

tigris aspera] 'enraged tigress.'

10. **frangere**] A natural inf. after *persequor*, which expresses wish or desire.

11. **matrem...**] 'To cling to your mother, already of age for a husband.'

ODE XXIV.

Probably addressed to Virgil by Horace on the unexpected death of their common friend Quinctilius Varus. Virgil's grief seems to have been excessive. Horace's consolations partake of the nature of those commonplaces referred to by Tennyson, In Memoriam, canto 6, but they are expressed in language of singular beauty.

Of Quinctilius (probably Quinctilius Varus, cf. 18. 1) our chief knowledge is that he died in B.C. 24, and was a native of Cremona, but his name is, like a fly in amber, enshrined in this Ode for immortality.

1. **desiderio...**] In its strict sense, 'regret for loss.'

pudor] 'shame, moderation,' almost equivalent to 'modus.' V. note on line 6.

2. **cari capitis**] 'so dear a life.' The Gk. use of *κάρα* in such phrases as *ὦ φίλον κάρα* is similar.

3. **Melpomene**] Usually the muse of tragedy, here of dirges.

5. **ergo**] *admirationis cum maerore conjunctae exclamatio*, Orelli.

> 'And so the sleep that knows no waking lies heavy on Quinctilius!'

For *ergo* cf. Virg. Ecl. 1. 47, *Fortunate senex, ergo tua rura manebunt;* and for *perpetuus* see note on 7. 6.

For **perpetuus sopor**, of the unbroken sleep of death, cf. Cat. 5. 5,

> *soles occidere et redire possunt:*
> *nobis quum semel occidit brevis lux,*
> *nox est perpetua una dormienda.*

I cordially agree with those who wish that Horace had omitted the first stanza, with its weak and affected invocation of the muse, and begun with this bold, vigorous, and effective fifth line, which would have been all the more effective if placed at the beginning of the Ode.

6. **Pudor**] *Αἰδώς*. The personification of that noble shame which makes men sensitively shrink from all that could raise a blush upon the cheeks of modesty.

6, 7. **Iustitiae soror, Fides**] Wickham well remarks, 'in calling Good-Faith the sister of Justice, Horace implies that the two go together, and therefore that both were present in Quinctilius.'

7. **incorrupta**] 'incorruptible.' Adjectives formed from the passive participle are frequently used in the same sense as the more awkward ones ending in -bilis.

So Virg. G. 3. 5, *illaudatus* = detestable. Livy, 2. 1, *inviolatum templum* = an inviolable temple. *invictus* is more often = invincible, than unvanquished.

8. **quando ullum inveniet parem**] 'When shall (she) ever find a peer?' Cf. Milton's Lycidas 8,

> 'For Lycidas is dead, dead ere his prime,
> Young Lycidas, and hath not left his *peer*.'

inveniet] Notice the singular after several subjects: the idiom is a favourite one with Horace. Cf. 2. 38, and 3. 3.

11. **tu frustra...**] 'Devout to no purpose thou claimest from the gods Quinctilius, entrusted to them on no such terms,' i.e. you have frequently prayed the gods to keep Quinctilius, but you did not mean that they should thus keep him wholly and for ever.

For **creditum** cf. 3. 5.

13--15. **quod si......non**] 'And yet if you were to rule a lyre which even the trees obey more persuasively than Thracian Orpheus, the life-blood would not revisit the shadowy form.'

Wickham with the MSS. gives *quid si......num...* = 'what

think you, if you were to...... would the life-blood......?' This seems weaker and less forcible than the downright *quodsi* and the emphatic and direct *non*.

16. **virga]** See note on 10. 18.

17. **non lenis...]** 'Not easily persuaded to open the barriers of fate,' cf. Prop. 4. 11. 2, *Panditur ad nullas janua nigra preces*. The gate of death only opens to admit, never to give egress.

18. **nigro compulerit gregi]** 'Has folded with the children of darkness.'

20. **quidquid...]** 'Whatever the laws of heaven forbid us to amend.' *jus* = human law, *fas* = divine law. Therefore *est nefas* = heaven forbids.

ODE XXV.

A coarsely expressed Ode addressed to Lydia, who Horace says will soon be an old woman without the charms, but retaining the passions of her youth, and destined to meet with the same haughty contempt she now employs towards her lovers. It has no merit, and may be omitted with advantage.

3, 4. **amat limen]** 'keeps close to the threshold.' Cf. Virg. Aen. 5. 163, *litus ama* = 'keep close to, or hug the coast.'

7. **me...]** 'Though I your lover am tortured through the long nights, my Lydia, do you sleep?'

9. **invicem...]** 'In your turn you shall bewail the haughtiness of men a despised hag in a deserted alley.'

11, 12. **sub interlunia]** 'towards the new moon.' It has always been an article of popular belief that changes of the moon are accompanied by changes of the weather.

15. **iecur ulcerosum]** 'your diseased heart.'

17. **laeta quod...]** 'Because joyous youth revels rather in green ivy and dusky myrtle, (but or and) dedicates withered leaves to winter's friend the Hebrus:' i.e. because young girls are preferred to old women, as fresh foliage is to faded. *virente* and *pulla* describe the foliage of the ivy and myrtle when fresh and

unfaded. For the metaphor cf. our phrase the 'sere and yellow leaf,' and Aesch. Ag. 79, τὸ δ' ὑπέργηρων φυλλάδος ἤδη κατακαρφομένης. *dedicet Hebro* is a stately phrase used in scorn or satire for 'to fling away;' cf. next Ode, l. 2.

Notice what Prof. Mayor calls 'the co-ordination of contrasted clauses' in *gaudeat* and *dedicet:* in English we should insert 'but,' the Romans however love to set the contrasted clauses side by side without any adversative particle. The Greeks would use *μέν* and *δέ*.

ODE XXVI.

'I am the friend of the muses, and therefore will throw sorrow and anxiety to the winds, utterly untroubled by the 'Eastern question.' Help me rather, O Muse, to weave a chaplet of verse for Lamia, for he is worthy.'

Lamia is also mentioned 36. 7; he is generally supposed to be L. Aelius Lamia, who was *praefectus urbi* A.D. 32, and must have been very young when Horace wrote: from the very slight and unimportant nature of the Ode it is possible he was so.

The date is approximately determined by the political allusion. Wickham in his introduction says: 'Phraates IV. to whom Orodes I. had resigned his throne in B.C. 38, after some years of tyranny, provoked his subjects to the point of rebellion. He was expelled, and Tiridates, another member of the Arsacid house, was put on the throne in his place. After a short time Phraates was restored (Justinus adds by the intervention of the Scythians), and Tiridates fled to seek the protection of Augustus,' cf. Odes 2. 2. 17, and 3. 8. 19. B.C. 30 is the probable date of this event.

2, 3. **tradam ventis portare**] 'I will give to the winds to carry.' The infinitive seems epexegetic or complementary, further defining the phrase *tradam ventis*. The gerundive construction would be found in prose: cf. Virg. Aen. 1. 319, *dederatque comam diffundere ventis*. From 2. 8 and 12. 3 we see how fond Horace is of peculiar uses of the infinitive.

3. **quis sub Arcto...**] Notice that *sub Arcto* does not go with *quis* (dat. plural) or *metuatur*, but with *rex gelidae orae*.

Translate: 'supremely indifferent by whom the king of the cold realm that lies beneath Arctos is feared, what terrifies Tiridates.'

The second clause explains the first: Tiridates feared the Scythian monarch who was assisting Phraates.

6. **integris**] The haunts of the Muses are unpolluted by mortal presence: the poet alone may approach them. Cf. Lucr. 1. 926, *juvat integros accedere fontes.*

7, 8. **necte flores, necte**] See note on 16. 3.

9. **Pimplea**] From Pimple, a town or fountain in Pieria.

9, 10. **mei honores**] 'The honours (of song) which I can confer.'

10. **fidibus novis**] 'strings before unheard.' Because Horace was the first to write lyrical poetry in Latin, cf. Od. 3. 30. 13:

> *princeps Aeolium carmen ad Italos*
> *deduxisse modos.*

11. **Lesbio**] Lesbos the native island of Alcaeus and Sappho.

plectro] A Greek word, πλῆκτρον—the striking thing, 'quill.'

ODE XXVII.

A playful sketch of an imaginary scene at a wine-party. 'Come, my comrades, no quarrelling at table: that is barbarous. Keep your places and do not shout so. What! would you have me drink more? Well, I will, if Megilla's brother will give as a toast the name of his sweetheart. Are you hesitating? Surely you need not be ashamed: no doubt she is a lady. Alas, poor wretch, you deserved a better fate: you have fallen into the clutches of a harpy.'

1. **natis...**] 'Destined (as it were) by nature for purposes of pleasure.'

2. **Thracum**] gen. plural. For the drinking habits of the Thracians cf. 36. 14 and 18. 8. One of the metopes of the Parthenon contains a representation of a Centaur using a

large diota as a weapon of offence. It is given in Smith's Class. Dict. as an illustration to the word Centaur. The manner of Mr Bardell's decease is strictly classical.

tollite] 'away with.'

3. **verecundum**] 'who loves moderation.' Cf. *modici Liberi*, 18. 7. It may also refer to the fresh, blushing face of the youthful divinity.

4. **prohibete**] 'keep apart from.

5. **lucernis**] The feast therefore was intended to be kept up late. Cf. Od. 3. 8. 14, *vigiles lucernas perfer in lucem.*

acinaces] A Persian word for a short, straight sword, or dirk. The Persians seem to have worn these even at banquets: at Rome it was illegal to wear a weapon at all within the city.

6. **immane quantum discrepat**] 'Is utterly at variance with.' For *immane quantum* cf. *θαυμαστὸν ὅσον, ἀμήχανον ὅσον.* The phrase is strictly a sentence = 'it is enormous how much,' but is used as equivalent to a simple adverb, 'enormously.'

It is used by Tacitus, *mirum quantum* by Livy, *nimium quantum* by Cicero.

impium] as violating the respect due to the god Bacchus.

8. **cubito presso**] At meals the Romans reclined upon couches, resting on the left elbow, which sank deep (*presso*) into the cushions.

9. **voltis**] An imaginary question supposed to be addressed to the company, who are loudly clamouring that he should drink his share (*partem*).

severi] 'strong to the taste,' 'potent.'

10, 11. **Opuntia Megilla**] A purely fictitious name. The town of Opus was the capital of the Opuntian Locrians. Horace insists that he will only drink if a toast is given: it was customary to drink a lady's health in as many glasses (*cyathi*, ladles) as there were letters in the name. Cf. Martial, 1. 71,

> *Laevia sex cyathis, septem Justina bibatur,*
> *Quinque Lycas, Lyde quattuor, Ida tribus.*

11. **quo beatus...**] 'What is the wound, what the shaft of which he is the happy victim?'

beatus goes with both *pereat* and *volnere:* notice the oxymoron in *beatus volnere*, and the double meaning of *perire*,

to perish and to be in love, to be dying of love for. *Vulnus* applied to love is extremely common, cf. Lucr. 1. 35, *aeterno devictus vulnere amoris.*

13. **cessat voluntas?**] 'Are you unwilling and reluctant?' Horace suddenly turns to the *frater Megillae.*

14. **quae te cunque...**] 'Whatever Queen of Beauty enslaves you, she . . . .' The whole is of course sarcastic: it is hinted that he is in love with a slave, cf. Od. 2. 4. 1, *ingenuo* therefore is emphatic, 'it is no low-born love that leads you wrong.'

18. **ah miser...**] He is supposed to have whispered the name, and Horace hearing it exclaims *Ah miser* . . . . in a tone of affected compassion.

19. **laborabas**] Wickham well compares the use of the Greek imperfect with ἄρα, used when a person finds out that what he had suspected all along to be the case is really so. 'How terrible a Charybdis was causing your struggles;' I always thought some monster had got hold of you and now I find it is so.

21. **Thessalis**] Thessalian wizards were celebrated.

23. **vix illigatum...**] 'Hardly will Pegasus disentangle you from the evils of this chimaera.'

The chimaera is described Hom. Il. 6. 181,

πρόσθε λέων, ὄπιθεν δὲ δράκων, μέσση δὲ χίμαιρα.

Here the word is put for any man-destroying monster, from which even more than human aid such as that of Bellerophon on Pegasus cannot afford deliverance.

ODE XXVIII.

A most difficult Ode. It is a dramatic fragment the clue to which is wanting, because we have no exact knowledge (1) of the scene Horace had in his mind's eye, (2) whether it is a monologue or a dialogue, (3) if it is a dialogue, who are the speakers and where one speech ends and the other begins. Under these circumstances every commentator has his own opinion and numerous reasons for dissenting from the opinion of every one else, and this disagreement will continue, and

Horace is to blame for it. The Ode is distinctly faulty: an ode to which no two people attach the same meaning is self-condemned. It is needless to say that its defects have made it extremely well known, and it is a great favourite with examiners.

I have judged best to append (1) a close literal translation, (2) an explanation of allusions, &c. (3) a short statement of the chief theories about the ode.

'Thee, Archytas, who didst measure the sea and earth and innumerable sand the petty gift of a little dust by the Matine shore confines, nor does it aught avail thee to have attempted the dwellings of the sky, and in thought to have sped through the vault of heaven, since thou wert to die after all. Perished also has the sire of Pelops though he feasted with the gods, and Tithonus translated to the sky, and Minos though admitted to the secret councils of Jupiter, and Tartarus possesses the son of Panthous once more consigned to Orcus, although by taking down his shield (and so) bearing witness to his life at Troy he had (proved that he had) yielded nothing but sinews and skin to gloomy death, in thy judgment no mean expounder of nature and of truth. But all one night awaits, all must *once* tread the path of death. Some the Furies present as a spectacle to fierce-eyed Mars, sailors (on the other hand) the greedy sea destroys. Old and young flock together to the grave: cruel Proserpine avoids no head. Me too the south wind, raging comrade of the setting Orīon, o'erwhelmed with the Illyrian waves. But thou, O sailor, do not grudgingly refuse to bestow a particle of shifting sand on my bones and unburied head: so, whatever Eurus shall threaten against the Italian waves, may the woods of Venusium be lashed and thou be safe, and may rich gain, from whence it may, stream down on thee from favouring Jupiter and Neptune, guardian of sacred Tarentum. Do you deem it a light thing to commit a crime which will hereafter bring injury upon your innocent children? Nay, haply even on thyself awaiteth the debt of justice and haughty retribution: I will not be left with my curses unavenged, and thee no expiatory sacrifices shall free. However hurried thou art, 'tis but a brief delay: cast but three handfuls of earth and then thou mayest hasten on thy journey.'

2. **Archytas**] A distinguished mathematician (*mensorem maris...*) of Tarentum: lived about B.C. 400. He was of the Pythagorean school of philosophy, cf. lines 10—12. Some infer from this Ode that he was drowned and unburied, others that his tomb was a noted spot on the Matine coast, see note on *munera*.

3. **pulveris...**] There is an obvious contrast between his boundless genius and narrow tomb. Cf. Shakespeare, Henry IV. Part 1, Act 5, Sc. 4,

'When that this body did contain a spirit,
A kingdom for it was too small a bound;
But now two paces of the vilest earth
Is room enough.'

Matinum] Probably the shore at the foot of Mt Garganus.

4. **munera**] is technically used of the due and dutiful bestowal of burial upon a corpse, and seems to make the fact that Archytas is spoken of as buried certain. Those who make Archytas the speaker in line 36, where he asks for burial, are compelled to translate here 'the gift of a little dust,' as though it meant 'the want of the gift of . . .,' and *cohibent* as = keep you here on the coast, it being impossible for you to enter Elysium until you receive the 'three handfuls' of earth.

5. **aerias...**] For this description of Archytas' soaring genius cf. the brilliant panegyric on Epicurus in Lucr. 1. 72,

ergo vivida vis animi pervicit, et extra
processit longe flammantia moenia mundi
atque omne immensum peragravit mente animoque . . .

6. **morituro**] Notice the force this derives from its position.

7—9. **Pelopis genitor, Tithonus, Minos**] See Class. Dict. and for Tithonus Tennyson's poem of that name.

10. **Panthoiden**] See Class. Dict. under 'Pythagoras.' Even he, notwithstanding his theory of μετεμψύχωσις or the transmigration of souls, and the fact that he had enjoyed several lives, first as a peacock, then as Euphorbus (= Panthoides) at Troy, then as Homer, then as Pythagoras, and finally as Q. Ennius (cf. Persius, Sat. 6. 10. 11), has finally been compelled to succumb to the great law of mortality. There

is something sarcastic in Horace's style here, and some have been induced to think that the whole Ode is intended as a scoff at the philosophical system of Pythagoras.

11. **clipeo refixo**] Pythagoras had proved the identity of his soul with that of Euphorbus, by at once selecting the shield of Euphorbus from a quantity of other armour.

13. **nervos atque cutem**] Contemptuous words to express the mere mortal envelope of the more lasting and transmigrating soul.

14. **iudice te**] Because Archytas was a disciple of Pythagoras. However the Ode is taken, I have little hesitation in saying that any rendering which makes *te* refer to any one but Archytas is impossible. Since *te* in line 1 no one else has been mentioned; Archytas was a Pythagorean, and therefore *te* in line 1 and *te* here must be identical.

non sordidus] i.e. 'most distinguished,' cf. St Paul's 'no mean city,' Acts xxi. 39.

16. **semel**] once, and once for all.

17. **spectacula**] To Mars war is an amusement (cf. 2. 37, *ludo satiate longo*) and slaughter a *spectaculum*.

20. **caput**] Cf. Virg. Aen. 4. 698,

> *nondum illi flavum Proserpina vertice crinem*
> *abstulerat, Stygioque caput damnaverat Orco.*

Therefore *caput* does not merely = 'man,' 'life,' but refers to the legend that Proserpine marks out the victims of Death by symbolically cutting a lock from their heads, as was done with sacrificial victims.

fŭgit] The aoristic use of the perfect, 'Is not wont to avoid any head.'

21. **me quoque**] Who does 'me' refer to? see theories given at end.

quoque = just as others die, so I *also*.

devexi Orionis] The setting of Orion early in November was a period always accompanied by storms. So Od. 3. 27. 18, *Pronus Orion*.

rapidus] From *rapio*, 'sweeping, raving.'

23. **at tu, nauta...]** Here of course *tu* refers to *nauta*, but that cannot shew that *te* in line 14 does so too, 9 lines before *nauta* is mentioned. As to *nauta* see theories at end.

malignus] 'grudging:' the opposite of *benignus*, liberal.

25. **particulam arenae]** The three handfuls of earth, which constituted a legitimate burial and saved the dead soul from wandering on the shores of Styx, cf. Virg. Aen. 6. 325.

sic] See 3. 1. So = on condition that you do this, may...

27. **plectantur]** (from πλήσσω), cf. *delirant reges, plectuntur Achivi*, Epist. 1. 2. 14.

28. **unde]** Orelli takes *unde* = *a quo*, i.e. Jove. Others, 'from whatever quarter it can,' i.e. I can do you no service, but may you get gain from wherever it is possible.

31. **fraudem]** ἄγος, a deed which pollutes, and must be expiated.

32. **debita iura]**. The debt to justice which you will incur and have to discharge.

33. **te ipsum]** contrasted with *natis*. The penalty may come not only on them, but on yourself even.

36. **ter pulvere]** Cf. Soph. Ant. 431, *χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.*

One great difficulty with regard to this Ode is the question whether Archytas is to be considered as having been buried or not. Those who hold that he was not make the ode a dialogue, begun by a sailor who finds the corpse, and concluded by Archytas who asks for burial. Of these some assign only lines 1—6 to the sailor: in this case the *te* of line 14 must refer to the sailor. I have already in the notes urged reasons against this, and it also involves the absurd assumption that Archytas addresses an unknown sailor as a strenuous supporter of the Pythagorean philosophy! Can any assumption be more groundless? Others make Archytas begin to speak at line 17, others at line 21, the latter being much the more natural position for a break. Against all these theories there are these objections, (1) lines 3 and 4 which certainly on the face of them say that Archytas is buried, must not be taken as meaning that, for Archytas says, line 36, that he is not buried. Wickham says the sailor sees the corpse over which the sand has been blown, and assumes that it has been buried, and the sand has been duly placed there as a last dutiful rite (*munus*)

bestowed on the dead, a mistake of the sailor which Archytas afterwards corrects. I cannot believe this. (2) What instance is there of such a dialogue in any Ode of Horace? (Odes 3. 9 is not in point.) (3) What authority is there for the fact that Archytas was drowned? cast ashore on the Matine beach? and unburied? (4) Assuming that he was, why should Horace write this curious Ode about a man he cared nothing about, who had died 400 years before, and, according to accepted theories (see Virg. Aen. 6. 329), would even if unburied have completed his 100 years of wandering on the banks of Styx 300 years before? (5) Is it natural to put the philosophic reflections of the opening lines in the mouth of a wandering sailor?

The simplest explanation seems to be, that there was at any rate a so-called tomb of Archytas on that Matine shore with which Horace from his boyhood would be well acquainted (cf. reference to Venusium l. 26), and that he makes this the dramatic scene of his ode, which is a monologue, the speaker being the spirit of some traveller who had been shipwrecked on the coast near Archytas' tomb and been left unburied. Horace may actually have seen such a case. In this case the argument would run thus, the opening reflections being suggested by the proximity of the tomb. 'Yes, we must all die! Even for you, Archytas, six feet of earth must suffice. So it has been even with the greatest: even your own highly honoured teacher is dead. All end at the same goal, though they reach it by different paths, some in war, others by shipwreck. I too have been drowned: (then suddenly breaking off at the thought of the sad fate of the unburied,) but do thou, O sailor (any sailor who might be passing along the shore, or on the sea close in), kindly perform for me the last offices: they will not long delay you.'

ODE XXIX.

'Are you really, Iccius, intending to join the expedition to Arabia? What can you hope to gain? Surely the world must be upside down when the philosophic Iccius sells his carefully formed library to buy armour.'

Iccius is also referred to Epist. 1. 12 as the steward of Agrippa's Sicilian estates. The expedition referred to is one

made by Aelius Gallus into Arabia Felix in B.C. 24. It was unsuccessful, so that *non ante devictis* and *catenas* were rather premature.

1, 2. **beatis gazis**] 'rich treasures.' The word *gaza* is Persian. Cf. Od. 3. 24. 1, *Intactis opulentior thesauris Arabum.* Arabia Felix or Sabaea was celebrated for its rare and precious perfumes. Cf. the visit of the Queen of Sheba to Solomon, 1 Kings x. 1.

To the Romans the whole East was the land of untold wealth, a sort of Eldorado such as the Spaniards hoped to find in Mexico and Peru: in both cases the first explorers were dazzled by the vast collections of useless wealth which had been formed by a few despotic potentates, while the inhabitants starved. Cf. Milton, Paradise Lost, 2. 2.

4. **regibus**] 'Emirs, princes.'

5. **nectis catenas**] The whole of this stanza is in a tone of playful irony: Horace exaggerates the expectations of Iccius. He speaks of him as forging fetters, and hoping to bring home the captives of his bow and spear in heroic fashion.

quae tibi...] 'What barbarian maid will be your slave when you have slain her betrothed?'

Cf. Judges v. 30, 'Have they not sped? have they not divided the prey: to every man a damsel or two...?'

7. **puer**...] 'What page from court with perfumed locks will be set to hand your cup?'

For these Eastern cup-bearers cf. Nehemiah ii. 1, and Daniel i. 3. They were usually of noble birth and personal beauty.

For **capillis** cf. Tennyson's 'long-haired page' in the Lady of Shalott.

9. **Sericas**] The Seres are the remotest people of the East. Notice how Horace started with Arabia, soon got to Parthia (*Medo*), and has now made Iccius reach China. Perhaps the exaggeration is intended.

10. **quis neget**...] 'Who would deny that descending streams can flow backwards up steep mountains...?'

Wickham well suggests that *arduis montibus* is an ablative absolute on the analogy of *adverso flumine* &c. It may possibly be the dative.

The phrase is an ordinary one to express that the order of nature is inverted. Cf. Eur. Med. 440,

ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί,
καὶ δίκα καὶ πάντα πάλιν στρέφεται,

and Cicero, ad Att. 15. 4. 1, merely uses the words *ἄνω ποταμῶν* when he wishes to express that all is topsy-turvy.

13. **coemptos undique**] He was not merely an ordinary student of philosophy, but a keen collector of philosophical works.

14. **Panaeti**] A celebrated Stoic philosopher, the friend of Scipio and Laelius. Died about 111 B.C.

Socraticam domum] 'the Socratic school,' i.e. the works of the Socratic school. The phrase would include all those philosophers who were influenced by Socrates, and, chief among them, Plato. Socrates never founded a 'school' properly so called; his teaching encouraged the philosophic spirit of enquiry generally, and did not establish definite dogmas; hence among the followers of Socrates are to be found philosophers of the most varied views, the Peripatetics, the Cynics, the Cyrenaics, and others.

15. **Hiberis**] made of Spanish steel.

ODE XXX.

'Venus, quit thy favourite haunts and visit Glycera who prays thy presence, and bring with thee thy joyous troop of attendants.'

1. **Cnidus**, in Caria: here was the famous statue of Venus by Praxiteles, of which the Medicean is said to be a copy.

2. **sperne**] Cf. 19. 9.

3, 4. **decoram in aedem**] *Aedes* in the singular usually = 'a temple,' in the plural = 'a house.' It may be that Glycera is supposed to have fitted up a mimic shrine for Venus, and Horace wrote this mimic ode of invocation (*ᾆσμα κλητικόν*) for the occasion. This view is supported by the *thure multo*. Orelli seems to think 'house' a safer rendering.

5, 6. **solutis zonis**] 'with loosened girdles.' Notice *Gratiae properentque Nymphae* for *Gratiae Nymphaeque properent.* This license as to the position of *que* is very commonly used for convenience in the 2nd half of an elegiac verse, e. g. *patriam destituuntque domos.*

7. **parum comis...**] 'Youth that without thee (i.e. Love) loses all its charm.'

8. **Mercurius**] accompanies Venus as the god of speech: silent wooers are rarely successful.

ODE XXXI.

In B.C. 28 Augustus, in memory of the victory of Actium, dedicated a temple to Apollo on the Palatine, and at the same time a library which contained not only the works but the busts of eminent Greek and Roman writers. This latter circumstance naturally caused considerable excitement and emulation in the literary world, and is continually referred to by them. Cf. Epist. 2. 1. 216, 2. 2. 94, 1. 3. 17, and Suet. Aug. 29.

'What shall the poet pray for to his patron god Apollo on this great day? Not for large estates and wealth. Let wealth and luxurious living be for prosperous merchants who think themselves the very favourites of heaven because their ships have made many successful voyages. I am satisfied with simple fare, and ask but for a healthy mind and healthy body, an old age free from dishonour and charmed by poetry.'

1. **dedicatum**] = 'in his new temple.' The Romans can say not merely *dedicare aedem*, but *dedicare deum*; Wickham well says, 'perhaps from the image of the god which was installed in his shrine.' In this case we know that there actually was such an image, a statue by Scopas which Augustus brought from Greece (Plin. 36. 5. 4). Propertius describes it (3. 23. 5), and a copy of it, the 'Apollo Citharoedus,' is in the Vatican, and is represented in Smith's Hist. of Greece, p. 551, 580.

2. **novum**] Cf. 19. 15, *bimi meri.* New wine was used in libations.

4. **Sardiniae**] Both Sardinia and Sicily supplied Rome with corn. Cf. note on 1. 10.

segetes feraces] 'Fruitful crops' or 'fruitful corn-lands.' *seges* = either the land sown, or the crop.

5. **aestuosae**] 'sultry.' Cf. 22. 5.

grata Calabriae armenta] *grata*, as being in good condition, and pleasant to contemplate. Nearly every one has experienced the feeling of pleasure produced by the sight of fine contented cattle in a rich pasture. The cattle in Calabria were driven up to the hills in summer, and down to the valleys in winter.

6. **aurum aut ebur Indicum**] Gold and ivory are taken as typical of Oriental wealth and luxury generally. So the navy of Tharshish (1 Kings x. 22) brought to Solomon every three years 'gold, and silver, and ivory.'

7. **quae Liris...**] 'which Liris eats away with his gentle waters, that silent stream.' The beauty of the description of a slowly-flowing river is, in the Latin, incomparable.

9. **premant**] 'prune:' repress the luxuriant growth of.

Calena] The epithet is transferred from the vine to the pruning-knife. The grammatical term for this is 'hypallage.' Cales is in Campania.

10. **dives et...**] 'And let the wealthy merchant drain from golden goblets the wines acquired in exchange for (*reparata*) Syrian merchandise.' *Cululli* are said to be vessels used in sacred rites by the pontiffs and vestal virgins: this word and *exsiccet* (drain to the dregs) are purposely used to bring out the luxury and greed of the merchant-prince.

12. **Syra merce**] So Od. 3. 29, 60, *Tyriae merces*. The phrase would include all those products of the East which came through Syria, and especially through the great emporium of Tyre.

13. **dis carus ipsis**] *κατ' εἰρωνείαν* Orelli. The irony is strongly brought out by *quippe* = 'because forsooth.'

ter et quater] 'Three *or* four times:' so in Gk. *δὶς καὶ τρίς*.

15, 16. **olivae, cichorea, malvae**] i.e. the ordinary products of a yeoman's farm.

leves] 'light,' i.e. to the digestion.

17. **frui...**] 'Mayest thou grant me (for the present), O son of Leto, to enjoy what I have both with sound health, and, I pray, with mind unimpaired, and (in the future) to pass an old age neither....'

This is Orelli's rendering: Horace has two wishes: (1) vigour of mind and body. For this cf. Juv. 10. 356,

orandum est ut sit mens sana in corpore sano,

(2) when old age comes that honour which should ever accompany it, and that enjoyment of poetic pursuits which had been the happiness of his life.

Wickham's reading is *at, precor*. He translates, 'Be thy boon to me, both in full strength to enjoy the good the gods provide me (only I pray thee be a sound mind among them) and to spend an old age neither......' Unless MS. authority in favour of *at* is very strong, Orelli's rendering is much preferable.

ODE XXXII.

'I am summoned. If ever, my lyre, in lighter moments I with thy aid have sung anything which may survive, come now inspire me with a Latin song, such as Alcaeus sang of old, the warrior-bard. O thou that art the glory of Phoebus, the delight of Jupiter, the solace of toil, assist me whenever I summon thee.'

1. **poscimur**] Horace had evidently been asked to write an Ode or Odes on some subject of national interest (*Latinum carmen*); this Ode is an appeal to his lyre by the memory of their past success in lighter subjects to aid him in this. Whether Augustus or Maecenas made the request, and whether the noble national lyrics at the commencement of Book 3 are the answer, is matter of conjecture. *Poscimur* seems to imply that those who summoned Horace had the right or claim to do so.

The reading *poscimus* (followed by a comma and governing *quod*) is utterly weak, and the reading *poscimur* is strongly supported by many passages in Ovid, e.g. *Poscimur, Aonides,* Fasti, 4. 721.

si] This use of a clause beginning with *si* in appeals is very frequent. Cf. Carm. Sec. 37, *Roma si vestrum opus est... date...*

1, 2. **vacui sub umbra lusimus**] Notice how each word brings out the idea of light sportive poetry. *sub umbra:* grottoes or groves are of course the haunts of poets. *lusimus* is commonly used of the composition of playful verse, cf. Od. 4. 9. 9, *si quid olim lusit Anacreon.*

2. **quod et...**] Notice that this clause does not refer to *Latinum carmen*, but to *si quid.*

3. **dic**] 'utter:' the instrument is said to speak.

4. **barbite**] Masculine here as in late Greek. The word has the almost unique privilege of possessing three genders, *ἡ βάρβιτος* and *τὸ βάρβιτον* being also found, an instance which shews how illogical it is to apply the masculine and feminine genders to things without life almost as clearly as the fact that the German words for a knife, spoon, and fork are of three different genders.

5. **Lesbio primum...**] It is implied though not expressed that Horace hopes his ode will equal those of Alcaeus. See too 1. 34, note.

modulate] See 1. 25, note.

civi] is emphatic. Alcaeus took a most active part in political life. He was driven into exile by the popular party: he fought both against the Athenians, and Pittacus the tyrant of Mitylene.

6. **qui ferox...**] 'Who, fierce warrior though he was, yet amid the clash of arms or if he had moored his storm-tossed bark on the dank beach . . . .'

7. **sive**] is omitted before *inter arma*, cf. 6. 19.

religo seems to have the force of 'binding so as to hold back:' so too *re* in *retinaculum*, 'a mooring-rope.'

9, 10. **illi haerentem**] 'clinging to her side,' cf. Virg. Aen. 10. 780, *haeserat Evandro.*

11. **nĭgris oculis nīgroque**] When the Roman poets repeat a word they are very fond of putting it in such a position that the ictus falls differently on it in the two positions. *Nigris* of course allows the first syllable to be long or short, but in consequence of this fondness the poets often absolutely alter the quantity of a word when they repeat it. The best instances

are Theocr. 6. 19, τὰ μὴ κᾰλὰ κᾱλὰ πέφανται. Lucr. 4. 1259, *lĭquidis et līquida.* Hom. Ἆρες Ἄρες. Virg. *vălē vălĕ.* And for a similar instance to this one Virg. Aen. 2. 663, *natum ante ora pătris, pātrem* . . . .

15. **cunque**] There is no other instance of the use of this word. All the MSS. give it here. It seems to have the same sense as in *quandocunque*, and to make the notion of time contained in the temporal participle *vocanti* indefinite. *Vocanti cunque* = whenever I call. It is however a very remarkable use.

ODE XXXIII.

'Let not the memory of Glycera's cruelty grieve you too much, Tibullus, and cease lamenting that you are outshone by a rival. It is a common case: Lycoris loves Cyrus, Cyrus loves Pholoe, and Pholoe thinks Cyrus detestable. Venus loves in cruel sport to yoke together those who will never make a pair. The very same thing has happened to myself, as to you.'

For the intimacy of Horace and Tibullus (for whom see Class. Dict.) see carefully Epist. 1. 4, *Albi, nostrorum sermonum candide judex*, and the panegyric which follows. Tibullus' poetry is full of the plaintive laments referred to in l. 2.

1. **plus nimio**] Cf. 18. 15. The phrase is put between *doleas* and *memor* that it may go partly with both.

2. **immitis Glycerae**] Notice the play of words: *immitis* = bitter, and γλυκερὰ = sweet. Cf. *dulce loquens Lalage* (λαλεῖν), 22. 24. Such plays on words are especially frequent in tragedy, cf. Ajax 430,

> αἰαῖ· τίς ἄν ποτ' ᾤεθ' ᾧδ' ἐπώνυμον
> τοὐμὸν ξυνοίσειν ὄνομα τοῖς ἐμοῖς κακοῖς;

And Shakespeare makes John of Gaunt on his deathbed speak of himself as—

> 'Old John of Gaunt, and gaunt in being old.'

3. **decantes cur**] 'Sing to satiety (asking) why her pledge is violated and . . . .'

elegos] ἒ ἒ λέγε = cry alas!

5. **insignem tenui fronte**] Cf. Epist. 1. 7. 26, *nigros angusta fronte capillos*, where Horace is speaking of beauty in a man. A small forehead, or at any rate a forehead that appears small owing to the growth of the hair, is no doubt an addition to beauty.

8. **iungentur...**] 'Sooner will roes mate with wolves than Pholoe commit herself with a lover she holds vile.'

9. **turpi**] does not assert that Cyrus is 'vile,' but that he is so in the opinion of Pholoe.

10. **sic visum Veneri**] 'Such is the pleasure of Venus.' The phrase indicates that it is a case where it is of no avail arguing or appealing, the matter having been settled by a high and arbitrary power: cf. Ov. Met. 1. 366, *sic visum superis*.

10, 11. **impares formas**] The predilection of tall men for short women and *vice versâ* is supposed to be an established fact.

Venus delights to yoke together indissolubly (*juga aenea*—a yoke there is no breaking) those who though thus yoked to each other can never make 'a pair' (for that implies that they are well matched) but must ever remain *impares*.

13. **ipsum me...**]

'I myself, woo'd by one that was truly a jewel,
In thraldom was held, which I cheerfully bore,
By that common chit, Myrtale, though she was cruel
As waves that indent the Calabrian shore.'

MARTIN.

ODE XXXIV.

'I, who had but little belief in the gods and was the disciple of a philosophic wisdom 'falsely so called,' now am driven to retract, for lately I heard thunder, when the sky was cloudless, thunder such as shakes the universe and is indeed the voice of God, God whose power is visible in all things, who 'hath put

down the mighty from their seat and hath exalted the humble and meek."

A very interesting little Ode. Horace was at any rate fairly acquainted with and disposed to favour the philosophy of Epicurus. That philosophy had lately been brilliantly described in almost the grandest effort of Roman poetry, the De Rerum Natura of Lucretius. One of its cardinal points was that either gods did not exist at all or that they lived wholly and entirely apart, a life remote from care (*securum agere aevum*, Sat. 1. 5. 101),

'The gods who haunt
The lucid interspace of world and world,
Where never creeps a cloud or moves a wind
* * * * * * *
Nor sound of human sorrow mounts to mar
Their sacred everlasting calm!'

TENNYSON's Lucretius.

The Epicureans urged that many things, which the vulgar believed to declare the presence of God, were but the results of the ordinary action of independent natural forces. Among many other arguments one of the most popular was: if thunder be the voice of God, why does it never thunder except when there are clouds about and it can therefore be explained on natural grounds? Cf. Arist. Nubes 370—430 and also Lucr. Book 6, where the whole subject is discussed and the actual question put (6. 400),

denique cur nunquam caelo jacit undique puro
Juppiter in terras fulmen sonitusque profudit?

Horace had however actually heard thunder *caelo puro:* he cannot understand or account for it: it flashes across him that perhaps

'There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.'

1. **cultor]** 'worshipper.'

2. **insanientis sapientiae]** A good instance of 'oxymoron:' *sapientia* is the regular word for wisdom, meaning thereby philosophy; the philosophy here is of course that of Epicurus.

For other instances of oxymoron cf. Lucan 1. 95, *concordia discors*, Soph. Ajax 665, *ἐχθρῶν ἄδωρα δῶρα*, and Tennyson:

> 'His honour rooted in dishonour stood,
> And faith unfaithful kept him falsely true.'

It is a rhetorical figure of great frequency.

2, 3. **dum erro**] = 'while I strayed.' *Dum* takes the pres. ind. even with reference to past time.

3. **consultus**] Cf. the common phrase *juris consultus;* it indicates one who is an 'adept' or 'professor.'

5. **Diespiter**] Cf. note on 1. 25. The word is archaic, and its employment an affectation.

6. **nubila**] is emphatic as opposed to *per purum.* 'Who usually cleaves the *clouds* with flashing flame lately through a *cloudless* sky . . . .'

10. **Taenari**] 'Cape Matapan' in Laconia. Close to was the entrance to the under world. Cf. Virg. G. 4. 467,

> *Taenarias etiam fauces, alta ostia Ditis.*

11. **Atlanteusque finis**] 'Atlas the boundary of the world:' cf. Eur. Hipp. 3, *τέρμονές τ' Ἀτλαντικοί.* Beyond the Straits of Gibraltar was almost an unknown region to the ancients.

12. **valet ima...**] See Introduction to Ode. Orelli also compares Job v. 11. Construe 'He hath power to change the lowliest with the loftiest, and God maketh the great man weak, bringing to light things hidden in gloom.'

14. **apicem**] Technically this was a conical cap worn by the *flamines.* It is used however to express anything worn as a sign of imperial power, as equivalent to *tiara* or *diadema.* Cf. Od. 3. 21. 30, *regum apices.* The Romans had no word for 'a crown' = a royal crown, because having abolished kings for ever they abolished also the symbols of their power.

15. **stridore**] i. e. *alarum.* Fortune is represented as winged and swooping down unexpectedly and snatching from one what she carries to another.

16. **sustulit**] The aoristic use, cf. 28. 20.

ODE XXXV.

'O Queen of Antium, thou all-powerful goddess Fortune, thee the poor man supplicates and the sailor, thee the nations worship, and the mothers of princes and even kings in all their glory fearful lest thou shouldest overthrow their prosperity. Before thee marches Destiny with all the symbols of her immutable power: with thee are Hope and Good Faith, faithful, even when thou hast ceased to smile and the vulgar herd of flatterers has deserted the unfortunate. O do thou guard the Emperor in his attack on Britain and our armies in the East: may these legitimate wars expiate our unholy civil contentions, may Roman swords no longer be whetted but against a foreign foe.'

The Fortune of this Ode is not a fickle and capricious goddess; not as Od. 3. 29. 49,

> *Fortuna saevo laeta negotio et*
> *ludum insolentem ludere pertinax,*

but symbolizes that unknown mysterious power which regulates at will the changeful phases of human life. At line 29 this general conception is specialized and the prayer is addressed to that *Fortuna populi Romani* of whose power the Romans were strongly reminded whenever they recalled the history of the growth of their world-wide empire.

Wickham aptly quotes and happily renders Plutarch's description of this Fortune (de Fortuna Romanorum, c. 4), 'even as Aphrodite, when she crossed the Eurotas, laid aside her mirror and her ornaments and her cestus, and took spear and shield to adorn herself for Lycurgus' eyes, so when, after her sojourning with Persians and Assyrians, with Macedonians and Carthaginians, she (Τύχη) approached the Palatine and crossed the Tiber, she laid aside her wings and took off her sandals and left behind her her ball, the symbol of fickleness and change.'

1. **gratum**] sc. *tibi*, as 30. 2, *dilectam Cypron*.

Antium] On the coast, capital of the Volsci. There were two statues of Fortune there, which were consulted by a method

of drawing lots (*per sortes*). So too at Praeneste: cf. Stat. Silv. 1. 3. 80, *Praenestinae sorores.*

2. **praesens**] 'ready and able.' *praesens* implies not merely 'presence,' but also to be present with the wish and ability to assist.

3. **mortale corpus**] 'frail mortals.' The phrase seems used instead of 'men,' to express the weakness and frailty of humanity.

5. **ambit**] Literally, 'to go round canvassing' (hence *ambitio*), then 'to court,' 'worship.'

6. **dominam aequoris**] 'as mistress of the ocean.'

7, 8. **Bithyna, Carpathium**] Pictorial. *Carpathium pelagus*, between Rhodes and Crete.

7. **lacessit**] 'challenges,' 'braves.' The word expresses the hardihood and effrontery of the sailor. Cf. Ov. Met. 1. 134, *Fluctibus ignotis insultavere carinae*, and Odes 1. 3. 21—25.

11. **regumque matres**] Anxious for their sons who had gone to battle. Cf. the lament of Atossa the mother of Xerxes in the Persae of Aeschylus, and the anxiety of the mother of Sisera, Judges v. 28, 'The mother of Sisera looked out at a window, and cried through the lattice, Why is his chariot so long in coming? why tarry the wheels of his chariots?'

12. **purpurei**] Not an idle epithet. It implies that kings even in their royal apparel fear Fortune.

Purple is of course the distinguishing mark of kingly rank, cf. Virg. G. 2. 495, *purpura regum*, and the peculiar epithet πορφυρογέννητος applied to children born to reigning emperors of the Byzantine court. Purple-striped togas were the sign of rank at Rome during the republic. Subsequently garments wholly of purple (*holoverae*) were reserved to the Emperor alone. For the whole history of purple see Mayor's most learned note on Juv. 1. 27, ed. 2.

13. **iniurioso...**] 'Lest with aggressive foot thou shouldest overthrow the standing pillar of the State, lest the thronging populace should rouse even the hesitating to arms, to arms, and break their sceptre.'

iniurioso] ὑβριστικῷ. The word combines the ideas of insult and injury: the *pede* increases the idea of insult. *columna* is merely used as an emblem of stability and dignity.

14. **neu**...] This second clause merely repeats with fresh particulars the idea of the first.

15. **cessantes**]=those at first doubtful whether to join the sedition.

ad arma] is the actual cry raised, and its repetition by the poet is a graphic representation of its repetition by the mob.

17. **te semper anteit**...] Wickham gives a good summary of Lessing's criticism on this passage. It is to the effect that the poet has trespassed on the painter's art; a painter portraying Destiny would be compelled to shew who she was by symbols, a poet has other and better ways. Some imagine that Horace was thinking of some actually existing picture or representation, and indeed an ancient Etruscan mirror from Perugia exists representing Athrpa (=Atropos, or Destiny) in the act of fixing a nail with a hammer, symbolizing an immutably fixed decision.

anteit] is scanned as a dissyllable, cf. *antehac*, 37. 5.

18. **clavos trabales**] Nails such as are placed in beams. For the symbolical use cf. Cic. Verr. 5. 21, *ut hoc beneficium, quemadmodum dicitur, clavo trabali figeret.*

19, 20. **severus uncus**......] 'stubborn clamp and molten lead,' i.e. materials for building with greatest fixity. The method of uniting stones by means of iron bars fastened in with lead is well known.

21, 22. **albo panno**] Typical of guileless innocence.

22. **nec comitem abnegat**] sc. *se*, 'nor refuses her companionship.' This stanza is without doubt awkwardly expressed. Horace says that 'Faith accompanies Fortune whenever in changed attire (indicative of misfortune) she in hostile mood quits a (formerly) powerful mansion.' Now the phrase 'to follow, or accompany Fortune' always means to vary or change in conduct according as Fortune changes: in fact we find in Ov. Pont. 2. 3. 7 the sarcastic remark,

> *et cum* Fortuna *statque caditque* Fides,

and we say in English, 'friends and fortune fly together;' but Horace means the exact opposite, he means that *fides* does *not* vary in calamity. What he intends to say is, 'when

a man is unfortunate he has to quit his great mansion taking his ill-fortune with him, but Faith accompanies his ill-fortune and remains with him notwithstanding his ill-fortune:' but he has said it very obscurely and awkwardly.

26. **diffugiunt...**] 'When casks are drained to the lees friends scatter, too treacherous to bear their share of the yoke.' The Greek proverb, ζεῖ χύτρα ζῇ φιλία, excellently illustrates the passage.

29. **iturum**] Augustus never visited Britain, but proposed to do so in 34 B.C. and 27 B.C. The latter is probably the date of this ode.

29, 30. **ultimos Britannos**] So Virg. Ecl. 1. 67, *penitus toto divisos orbe Britannos*, and Tacitus' singular phrase, Agric. 30, *Britannos terrarum ac libertatis extremos*. The poets seem rarely to mention Britain except as a type of remotest barbarism.

30, 31. **recens examen**] 'recently levied troop.' *examen* = *exagmen* = *exagimen* (ἐξαγόμενον), a force led out: a swarm of bees: the tongue of a balance (*quod exigit*, gives the *exact* weight). For the political reference, see Ode 29.

32. **Oceano rubro**] = *Erythraeum mare*, the Indian Ocean, including the Red Sea and the Persian Gulf.

33, 34. **cicatricum fratrumque**] Hendiadys (ἓν διὰ δυοῖν), 'the scars inflicted by brethren on brethren.'

For the civil wars see 2. 21, note.

34, 35. **dura aetas**] 'an age of iron.'

35. **nefasti**] This word is usually applied to days when no legal business was done, cf. Ov. Fasti 1. 47, which were so called because the praetor did not utter (*ne-fatur*) the three words *do*, *dico*, *addico*, which indicated that the courts were sitting. Here it is put for *nefandus* = unutterable, impious. Both words have the same derivation, but their meanings got differentiated (cf. queen, quean).

38. **o utinam...**] 'O mayest thou on a new anvil reforge our blunted swords (for use) against the Massagetae and Arabians.'

39. **retusum**] blunted, i.e. in civil strife. Be careful not to take *retusum in* together, but *diffingas in*.

ODE XXXVI.

An Ode written in honour of the return of Plotius Numida from Spain. There shall be sacrifices and festivity in honour of the event: Damalis shall attend the feast, the cynosure of every eye, but Damalis will wholly devote herself to Numida the hero of the hour.

Of Plotius Numida nothing is known: he probably returned with Augustus after his expedition against the Cantabri, B.C. 25.

1. **fidibus**] Referring to the *fidicenes* or harpers, who with *tibicenes* were employed in religious ceremonies.

2. **debito**] 'due,' the calf had been vowed in case of Numida's safe return: now the vow had to be discharged; Horace was *voti reus*. Cf. Od. 2. 7. 17, *obligatam redde Jovi dapem.*

4. **Hesperia**] = Spain; but Od. 3. 6. 8, Hesperia = Italy, which may be called Hesperia as compared with Greece or the East.

5. **caris multa...**] 'Shares many a kiss with his dear comrades, but for none has a larger share than....'

The modes of expressing the emotions vary: Englishmen do not kiss one another, but the practice is common still among many nations.

8. **actae non alio...**] 'of boyhood passed with none other for his leader.' **puertiae** is by syncope for *pueritiae*, cf. *surpuerat* and *lamna.*

9. **mutataeque simul togae**] Boys about the age of 14 or 15 ceased to wear the *toga praetexta* and assumed the *toga virilis.* It was done at the Liberalia in March; friends and relatives celebrated the event together. For *Lamia*, see Ode 16.

10. **Cressa nota**] a mark of white chalk. It is said to have been a Thracian custom to count their happy days with white, their unhappy with black pebbles, but the symbolism of 'black and white' for 'bad and good' is too natural to need any special origin.

Cressa] = 'Cretan.' From Crete or the neighbouring island of Cimolus chalk came. For the phrase cf. Catull. 107. 6, *O lucem candidiore nota.* Sat. 2. 3, 246, *creta an carbone notandi.*

12. **morem in Salium**] For the Salii, the leaping or dancing priests of Mars (*a saltu nomina ducta*, Ov. Fast. 3. 38), who had charge of the Ancilia, see Dict. of Ant. They formed a close guild, and, like many other guilds, ended by being principally celebrated for their feasts (see next Ode, l. 3). The 'Luperci' formed another guild of a very similar character.

13. **nec multi...**] 'Nor let Damalis the strong drinker surpass Bacchus in the Thracian amystis.'

multi meri] is the descriptive genitive used in a somewhat curious manner. Cf. Cic. ad Fam. 9. 26, *hospes non multi cibi sed multi joci*, and Odes 3. 9. 7, *multi Lydia nominis.*

For **Threicia** cf. 18. 9, and 27. 2.

14. **amystis** (from *α* and *μύω*, not to close the lips), 'a drinking without taking breath.' Cf. Eur. Cycl. 417:

ἐδέξατ' ἔσπασέν τ' ἄμυστιν ἑλκύσας.

For a similar convivial practice, cf. the laws of 'sconcing' known to most Oxford men. In Germany I have frequently seen a game played which consists in drinking flagons of beer at a breath; the winner is he who has his empty flagon down on the table soonest.

15, 16. **rosae, apium, lilium**] materials for garlands.

17. **omnes in...**] 'All on Damalis will fix their lingering glances, but Damalis will not be separated from her new love, clinging closer than the wanton ivy.'

20. Notice *ambitiosus* used in its primary sense = *qui ambit.*

For the metaphor cf. Catullus' exquisite lines, 61. 33,

mentem amore revinciens
ut tenax hedera huc et huc
arborem implicat errans.

ODE XXXVII.

An Ode written on the arrival at Rome of the news of Cleopatra's death, which was brought in the autumn of B.C. 30 by M. Tullius Cicero, the son of the orator. No mention is made of the death of M. Antonius, because the destruction of a Roman citizen was no ground for exultation; so in his triumph on his return to Rome all allusion to the defeat and death of Antony was carefully avoided by Augustus.

The Ode is probably one of Horace's earliest: in his later odes he would not admit such lines as 5 and 14.

For the bitter Roman hatred of Cleopatra see Propertius 4. 11 (Paley's edition); for the battle of Actium Propertius 5.6, and Hor. Ep. 9, and Virg. Aen. 8. 675. These passages are all of the utmost interest but are too long to quote.

1. **nunc est bibendum...]** This commencement is copied from Alcaeus,

> *νῦν χρὴ μεθύσθην καί τινα πρὸς βίαν*
> *Πίνην ἐπειδὴ κάτθανε Μύρσιλος.*

2. **pulsanda tellus]** So of joyous dancing, Od. 3. 18. 15, *Gaudet invisam pepulisse fossor ter pede terram.*

Saliaribus] See last ode. For the luxury of priestly feasts cf. too Od. 2. 14. 28, *mero Pontificum potiore coenis.*

3. **pulvinar]** See Dict. of Ant.

4. **tempus erat]** Orelli says, *factum illud jamdudum oportebat atque etiam nunc oportet*, i.e. 'it was long since time,' 'however soon we begin it cannot be too early.' He compares Arist. Eccl. 877, *τί ποθ' ἄνδρες οὐχ ἥκουσιν; ὥρα δ' ἦν πάλαι.*

Wickham says: 'we were right to wait: this was the time.'

Either explanation will satisfy *tempus erat*, but to my mind Horace's expression seems awkward. He does not merely say *tempus erat*, which would be simple, but *nunc...tempus erat*, and that immediately after writing in an exactly similar sense *nunc est bibendum.*

5. **depromere]** Some say that the *de* indicates 'down,' the *apotheca* or store-room for the wine being in the upper part

of the house, where the wine mellowed more quickly, but *depromere* is generally used merely in the sense of to bring forth or out.

5, 6. **Caecubum avitis**] The wine is choice and old.

6. **Capitolio**] The very sign and pledge of Rome's greatness, cf. Od. 3. 3. 42, *Stet Capitolium fulgens.* Orelli quotes Lucan 10. 62,

Terruit illa suo, si fas, Capitolia sistro.

6, 7. **Capitolio regina**] Notice the juxtaposition of these words *invidiae causâ.* The Romans abhorred the word *rex*, how much more *regina*, and in connection with their national temple!

7. **dementes ruinas**] 'The ruin she hoped for in her infatuation.'

9. **contaminato...**] 'With her filthy herd of men hideous with disease, mad enough to hope for anything and intoxicated with good fortune.'

The reference is to her Oriental eunuch slaves: they are called *viri* in bitter irony. *Impotens* is the Gk. ἀκράτης which is the opposite of ἐγκράτης = one who has command over himself. The word is well applied to an Eastern sovereign in whom the possession of uncontrolled power had raised uncontrollable and impossible desires.

13. **vix una sospes...**] For the battle of Actium see any history.

Cleopatra's fleet really got away: that of Antony consisting of 300 vessels was almost wholly destroyed.

14. **lymphatam**] 'delirious,' 'distraught.' This curious word is said to be equivalent to νυμφόληπτος = nymph-caught, *lympha* and *nympha* being identical, and the nymphs having the power of causing madness.

15. **veros**] Opposed to the imaginary fears of delirium.

17. **adurgens**] Octavian (afterwards Augustus) did not follow Cleopatra until the next year, but the poet for dramatic effect represents the whole series of actions as absolutely continuous.

20. **Haemonia** = Thessaly, so called from Haemon, father of Thessalus.

21. **fatale monstrum**] Horace speaks of Cleopatra as not human, but a hideous and portentous creature sent by destiny (*fatale*) to cause horror and alarm.

Notice *monstrum quae*. The construction is called *πρὸς τὸ σημαινόμενον*. The writer thinks rather of the sense than the grammar: it is a very natural and common license.

quae generosius] 'Who anxious for a nobler end neither shuddered at the sword with womanly fear . . . .' Cf. Shakespeare, Ant. and Cleopatra, Act 5, sc. 2,

> 'Give me my robe, put on my crown: I have
> Immortal longings in me, &c. . . . .'

and Tennyson, Dream of Fair Women,

> 'I died a Queen.'

23, 24. **latentes oras**] Cleopatra had at one time the idea of transporting her fleet into the Red Sea, and flying to some distant shore.

24. **reparavit**] A very difficult word. Its simplest translation is 'to acquire (*parare*) in the place of (*re*),' i.e. she did not endeavour to acquire with her fleet some hidden distant realm in place of Egypt which she had lost.' Beware of the absurd translation 'repaired to.'

27. **ut atrum**...] 'That she might deeply drink (*combibo*) in her body the fatal poison, more fiercely proud when (once) she had resolved to die, grudging, be sure, the fierce Liburnians, the being conducted, a queen no longer, in insulting triumph, woman though she was, not lowly enough for that.'

This fine stanza cannot be translated: the series of nominatives in apposition each with special force in its special place cannot be rendered into English without paraphrasing and sacrificing the forcible brevity of the Latin.

28. **venenum**] i.e. of the asp.

30. **Liburnis**] The Liburni in their light coasting vessels were of the greatest service at Actium. Cf. Epod. 1. 1.

scilicet] (*scire-licet*), 'of course,' 'no doubt.' Her purpose was so clearly shewn that we may assume that none would dare to question it.

31, 32. **superbo triumpho**] She is said frequently to have repeated to Octavian '*οὐ θριαμβεύσομαι.*'

ODE XXXVIII.

The time is autumn (l. 4); the scene represents Horace alone about to sup, attended by a single slave, whom he bids make the simplest preparations, for they will suffice.

1. **Persicos apparatus]** 'Persian pomp' or 'luxury.'

2. **philyra]** *φιλύρα*, the lime tree. Its inner bark was used to sew flowers on for chaplets, which were thence called *sutiles*. Cf. Ov. Fast. 5. 335,

Tempora sutilibus cinguntur tota coronis.

3. **mitte sectari]** 'Give up anxiously seeking in what spot lingers the last rose of summer.'

mitte] = *omitte.*

5. **nihil]** is peculiar; the negative part goes in sense with *curo*, and the noun part is the acc. after *allabores*. Translate, 'I care not that you anxiously endeavour to add anything to simple myrtle.'

For *curo allabores* cf. the common construction *volo facias*.

5, 6. **allabores sedulus]** Notice that these words go together.

7. **arta]** 'close-leaved,' 'thick.'

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